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ART DIGEST

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THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"SEATED WOMAN"

Sculpture in Antique Greek Marble, by Maurice Sterne, 1932.
See Article on Page 5

15th FEBRUARY 1933

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"Puck"—Folger Shakespeare Library, Washington, D. C.
By Brenda Putnam

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Semi-monthly, October to May, inclusive; monthly,
June, July, August and September

Editorial and Advertising Office: 118 East 59th St.
NEW YORK CITY
Telephone: Volunteer 5-2511

EUROPEAN OFFICE
26, rue Jacob : : : Paris, France
Telephone: Littre 43, 55

Published by THE ART DIGEST, Inc.; Peyton
Boswell, President; Joseph Luyber, Secretary;
Peyton Boswell, Jr., Treasurer.

Entered as second class matter Oct. 15, 1930,
at the post office in New York, N. Y., under the
act of March 3, 1879.

Subscription Rates, NATIONAL EDITION
UNITED STATES\$3.00
CANADA\$4.20
FOREIGN\$5.40
SINGLE COPIES25c
Subscription Rates, DE LUXE EDITION
U. S. \$5.00 FOREIGN\$5.40

Editor.....PEYTON BOSWELL
Associate Editor.....PEYTON BOSWELL, JR.
Assistant Editor.....HARRIET R. SHOEN
European Editor.....H. S. CIOLKOWSKI
Business Manager.....JOSEPH LUYBER
Circulation Manager.....MARCIA B. HOPKINS

Vol. VII 15th February, 1933 No. 10

From Cause to Result

"I am glad to see," writes William Steeple Davis, "that THE ART DIGEST is one of the relatively few publications which have shown no 'let down' in quality during the hard years. Indeed, there is evidence of improvement."

THE ART DIGEST is just beginning to know itself, and its staff is just beginning to realize what it has done. The years following its founding, in November, 1926, were trial and troublous years. The question was, would the American art world support, to the extent of making its existence possible, an art publication dedicated to the ideal of presenting without prejudice and without bias, the "news and opinion of the art world," to the end that the art world should be an integral thing which, though full of controversy, could understand itself? Or would the new magazine fail, because it was undesired?

When THE ART DIGEST entered the field there were all sorts of art publications. Some were sponsored by organizations, whose mouthpieces they were; some were sponsored by followers of "isms" and devoted to spreading those "isms"; some were sponsored by rich women and rich men who by this means fed their vanity with the aid of art writers. Some were run by individuals for the sole purpose of preying on the art trade. When the claws of the depression were bared, in a primeval and remorseless way, there transpired a "new deal." A 1933 survey of the art publishing field reveals an utter change. Those who have followed this trend can draw some pertinent conclusions.

THE ART DIGEST has gone through the 1929-1933 ordeal unscathed. It has more subscribers now than it ever had. It is as big in size

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as ever it was. The only thing it has lost is volume of advertising. The art dealers have been too hard hit to give it traditional business support.

Never in these years of stress has THE ART DIGEST violated one of its principles. It has presented "the news and opinion of art" with its readers in mind, solely. It has declined to reproduce works that were neither interesting nor significant when their creators, artists who had been subscribers from "the very first number," sent them in; and it has refused to reproduce pictures for art dealers who were willing to pay a "publicity fee" or to make it "worth while" by advertising.

In its survival and its continued improvement in these days of depression THE ART DIGEST sees a recognition of the correctness of its principles and of the essential integrity of the art world.

A Rare Chance

Come on, you immensely rich American climbers, here is another chance for you to get your portraits done by an artist who has painted so many kings and dukes that the publicity agent had to buy a new ribbon for his typewriter after enumerating them.

On the morning of Feb. 2 the following announcement, marked "For release, please," reached the desks of "art editors" of various New York publications:

"Michel Werboff, well known Russian portrait painter, who has just arrived from Paris, has established a studio in the Barbizon-Plaza Hotel, where he will paint portraits of many prominent people, including the Grand Duchess Marie and Lawrence Tibbett. Mr. Werboff has done interesting studies of King Alfonso of Spain, the King of Sweden, two kings of

Roumania, the Grand Duke Dimitri, the Grand Duchess Marie and the Maharini of Coock Behar."

There is a postscript from the press agent informing the art editors that "Mr. Werboff carries many interesting credentials should you care for an interview or further information—or photographs."

American artists ought to "get in" on the royalty publicity game, which apparently never fails to shake coin out of the pockets of a certain class of our patriots. Let them set up bizarre studios and hire press agents to send out the proper "dope." THE ART DIGEST, wanting to be of use, suggests a formula something like this, which can be varied according to the imagination of the "dopester."

"Mr. Lapis Lazuli, internationally known portraitist, has just returned from a prolonged tour of European centers, bringing with him some most interesting sketches. These include the Prince of Wales in the very act of being thrown by his mount; Ex-King Alfonso reading a copy of Karl Marx; Ex-Kaiser Wilhelm playing pinochle with Herr Hitler; Neville Chamberlain signing a check for \$4,000,000 in settlement of England's debt to America, and

EVELYN MARIE STUART SAYS:

A layman is one who doesn't know anything about art but knows what he likes. A connoisseur is one who knows so much about art that he doesn't like anything, especially that which anybody naturally would like. The mob endorses roast beef and pie with ice cream; the epicure prefers birds that have hung by the head until they dropped and cheese askitter with skippers.

President De Valera receiving the Order of the Garter from King George V. He has opened a studio at the Ritz-Astor and will pass the next few weeks painting portraits of notable Americans."

It might work, who knows? And American artists certainly need the money these days.

Open to All

The 20th annual exhibition of the Allied Artists of America, to be held in the Brooklyn Museum, April 3 to May 3, will mark a change in the society's exhibition policy. For the first time the show will be open to non-members. Oil paintings and sculpture of medium size will be eligible. Because of lack of space each artist will be limited to one work each, and small paintings, sketches and prints will be omitted. Non-members will be charged an exhibition fee of \$7.50, of which \$6.50 will be returned if the work is not accepted. All work must be sent to the society's agent, W. S. Budworth & Son, on March 9 and 10; Brooklyn residents may send their work to the museum direct.

This year the society will award two medals of honor, one for painting and one for sculpture. The Mrs. Louis Betts prize of \$100 will be awarded for "the most meritorious painting," and the Lindsey Morris memorial prize of \$200 for "the most meritorious exhibit of sculpture in bas-relief." The jury of selection: George Elmer Browne (chairman), Albert P. Lucas, David R. Daly, Gustave Wiegand, Henry R. Rittenberg, Howard L. Hildebrandt, De Witt M. Lockman, Edward Dufner, W. J. Ayiward, Ulric H. Ellerhusen, and Herbert B. Tschudy.

Further details may be found in the "Where to Show" calendar in this issue.

The ART DIGEST

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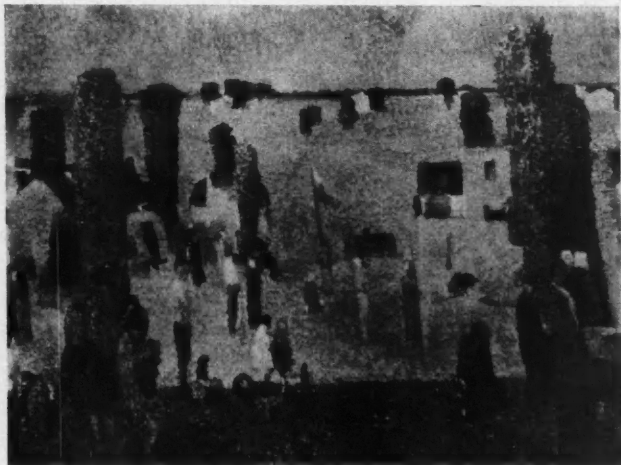
European Editor
H. S. CIOLKOWSKI
26 rue Jacob, Paris

Volume VII

New York, N. Y., 15th February, 1933

No. 10

Pennsylvania Academy's 128th Annual Makes Strong Showing



"Pool at Ilk," by S. Walter Norris. Temple Gold Medal.



"Winter Wheat," Georgina Klitgaard. Sesnan Gold Medal.

The 128th annual exhibition of the Pennsylvania Academy of the Fine Arts, America's oldest national art show, is being held until March 19. Although somewhat smaller numerically than last year's show, numbering 452 oil paintings and 97 pieces of sculpture, the exhibition touches a higher level of quality, according to the consensus of the critics. The bitter critical attacks which greeted the 1932 edition of the time-honored series are notable by their absence. Hugh H. Breckenridge, a member of the jury of selection, says the exhibition is characterized by great variety offering a fine cross-section of American contemporary painting and the sculpture. The artists, as listed in the catalogue, embrace practically every geographical section and every "ism."



"Girl in Black and White," by William Glackens. Carol H. Beck Gold Medal.

New York artists once more carried off a majority of the prizes, winning three of the five painting awards and both of the sculpture honors. However, the Temple Gold Medal for "the best oil painting in the show" was awarded to S. Walter Norris, a Philadelphia artist, for his imaginative canvas, "Pool at Ilk." Mr. Norris, who two years ago won the academy's Jennie Sesnan Gold Medal, employs an unusual technique, which Edward Alden Jewell of the New York Times labeled "re-exploring the Seurat mysteries," although modifying his classification by adding that the artist "does not rest content" with simply that. Mr. Norris, according to a press announcement, denies that pointillism explains his style. "I believe painting should be a personal expression," he said, "and I look on the items of a subject as being plastic. I feel as free to place them in a uniform, orderly arrangement as a musician would to arrange sounds."

The Jennie Sesnan Gold Medal for the "best landscape" was given to Georgina Klitgaard of New York for her "Winter Wheat," a canvas which goes to the soil for its subject. William Glackens, also of New York, won the Carol H. Beck Gold Medal for "the best portrait in oil" with "Girl in Black and White." Still another New York artist, Wayman Adams, carried off the Walter Lippincott prize of \$300 for "the best figure piece in oil" with a study of the veteran painter, Jerome Myers. The Mary Smith prize of \$100 for "the best painting by a Philadelphia woman artist" was awarded to Catherine Morris Wright for "After Lunch."

In the sculpture section, the James E. McClees prize of \$200 for "the most meritorious composition" was won by Edmond Amateis of New York for "Circe," and the George D. Widener Gold Medal for "the most meritorious work" was awarded to John Gregory of New York for his "Lyric Love."

Dorothy Graffy of the Philadelphia Public

Ledger found the exhibition significant in that it points the way she thinks American artists are about to follow—the facing of realities. She notes that at a time when "industrial civilization has tied itself in ravel-defying knots," the American artist is returning to the land and to the vitality of elementary things. The exhibition, she writes, "presents a strange medley of technical dexterity and depth of feeling. There is about it sadness for the passing of old traditions, as it were a twilight of the gods, and buoyancy for the strong new creative spirit that begins to sing its way above the resonance of foreign influences. And that song comes from the Middle West and is bound up in the American art of such painters as



"Jerome Myers," by Wayman Adams. The Walter Lippincott Prize.



"Circe," by Edmond Amateis. Awarded the James E. McClees Prize.



"After Lunch," by Catherine Morris Wright. Awarded the Mary Smith Prize.

Jes Schlaikjer and John Steuart Curry.

"There are so many of one's old friends, Redfield, Garber, Lathrop, Lawson, Woodbury, Paxton, Borie, Frieske and a host more. There is Schofield, whose handsome far-flung landscape of England winds its road past a quaint stone village and leads the eye up and up through the distance of irregular field promontories past isle-dotted light blue water to the blue ether of sky. But the mood is passing. It is a page from yesterday, and the page has been turned to face stronger realities . . . What the rising generation craves is human satisfaction.

"And so, it would seem, art is about to put away its toys and to get down to the real business of thinking and feeling. The most significant canvases are not always those that are most skillfully handled, and in the present exhibition the most suave and the most clever are far outdone by the sincerity and, occasionally, the crudeness of those that harbor the germ of fine ideas. Again, one is faced with a strong contrast for while the annual yields vitality of new personalities, it also boasts the most startling array of full-length society portraits seen in one show for many a year. So striking are these portraits that they scream art retrogression almost as loudly as compositions by men of deeper feeling foretell the future . . .

"Curiously enough, throughout the annual, there is this emphasis upon soil, earth, farmlands, and it is well to note that at a time when industrial civilization has tied itself in ravel-defying knots, the American artist is pointing to the land. City impressions, with their irony and satire, still appear, but they are no longer dominant. One need turn only to such expressions of earth as Leon Kroll's 'Farm in Maine' and Georgina Klitgaard's 'Spring Plowing' with fine feeling for strong earth moods and rhythms to appreciate the vitality of elemental things. Much the same atmosphere is developed in Rockwell Kent's interpretation of Irish harvest. Man appears no longer as master of his fate, but as servant of natural forces."

The sculpture section, Miss Grafty summarizes as "sad, very sad," stating that "on its evidence one should be ready with lilies and kind words of condolence. The patient, however, is really not so ill as the present aggregate of works would indicate. He has merely

suffered temporary loss of memory. He has forgotten the fine prestige of the good old Academy—first of its kind in America—and he has not sent his best. Only two sculptors, in fact, are represented by works worthy of their abilities—C. Paul Jennewein and Gladys Edgerly Bates."

Edward Aiden Jewell, critic of the New York Times, was disappointed because so many of the exhibits were widely shown in New York before going to Philadelphia: "One does not have to look on the back of a canvas, or consult the catalogue, to discover that it was painted in New York. The show, like that held last season, is thickly sewn with paintings by New York artists that have been seen before, often repeatedly, in big group exhibitions or in one-man shows. For Philadelphians this will be all right, but any who still hope that the Pennsylvania Academy will bring forth



"Lyric Love," John Gregory. Awarded the George D. Widener Gold Medal.

a preponderance of excellent work by local artists—that the demonstration will prove, as will have come to say, of genuine 'regional' significance—will be disappointed."

A remedy for such a defect, if it is a defect, might be found in limiting the exhibition to works not previously exhibited anywhere. But then the show would not have the extensive field to draw from that it now enjoys and many of the finest examples would be placed beyond the pale. Its importance extends far beyond the "regional" environs of Philadelphia.

The Dragon's Flight

Because of Japan's threatened invasion of North China, 3,000 cases filled with treasures from the old palace museum in Peiping, valued at \$20,000,000, have been removed from the Forbidden City and transferred to Shanghai, according to a special dispatch to the New York Times. Heavily armed troops guarded the treasures, many of them 3,000 years old, on the trip to Shanghai.

This action was taken after two weeks of vociferous popular demonstrations. Many prominent foreigners joined the Chinese in protesting against the removal, despite the assurance of the acting premier of the Nanking government, T. V. Soong, that the treasures would be returned as soon as the danger passed. The transfer to the railway station was made under heavy guard, said the Times, all streets in the vicinity of the station being closed to traffic, while the entire city was illuminated with lights and flares. An expected riot did not materialize.

All honor to China! She protects her art—all the world now being a war-whipped coward—as best she can from the hands which, as California believes, would make the Pacific a "Japanese lake."

The title THE ART DIGEST uses above is borrowed from Binyon's "The Dragon's Flight." It is an old book. Read it!

Representing the "Hoosegow"?

What is an art critic? The dictionary defines him as "one skilled in judging artistic work." But today he has seemingly forgotten his function, and turned himself into a press agent for neurotics.

—The Artist (London)

All of Sterne

Maurice Sterne is given supreme honor in the Museum of Modern Art's first one-man show by an American artist—a retrospective exhibition comprising paintings, drawings and sculpture. The show, which will continue until April 1, covers a period of thirty years in Maurice Sterne's work, ranging from canvases done as early as 1903 to his most recent sculpture and painting, brought back from Anticoli, Italy, by the artist on his return to the United States a few weeks ago. Sterne has been placed by some critics as doing his finest work in the plastic medium; others argue that his brush excels his chisel. Proponents on either side will find a fertile field for argument in this large and "definitive" exhibition. Emphasized, above all, will be the ability of this European-born American artist to express America in better terms than somebody else.

Many of the works with which Sterne achieved his wide repute are included. The famous "Head of a Bomb Thrower" has been loaned by the Metropolitan Museum. This head, completed in 1909, is Sterne's first important work as a sculptor. Five large plaster models or reliefs for the Rogers-Kennedy Memorial Monument to the early settlers at Worcester, Mass., executed in 1929, form another striking feature. Among the later sculptures are a "Sitting Figure" in marble and a "Standing Figure" in plaster.

"After Lunch," the painting which won the \$2,000 William A. Clark prize at the 1930 Corcoran Biennial, has been loaned by the Corcoran Gallery. The Carnegie Institute has sent "High School Girl," which won an honorable mention at the 1930 Carnegie International. Other well known canvases loaned are "Sacrifice," from the Adolph Lewisohn collection; "Girl in Blue Chair," from the collection of Mr. and Mrs. Samuel A. Lewisohn; "Afternoon," from the Duncan Phillips Memorial Gallery; "Girl With Blackberries," from the Detroit Institute of Arts; and "Inez," from the collection of Lord Duveen, Earl of Millbank. The museum officials have drawn upon many other museums, galleries and private collections in America and in Europe for this exhibition.

Sterne claims credit, somewhat reluctantly, for the "discovery" of Bali, where he went by chance about twenty years ago—and stayed for two years. The exhibition is rich in paintings and drawings from this period. Other canvases reflect the artist's travels in Burma, India, in New Mexico, and his long periods of residence in Anticoli-Corrado, Italy.

Reproduced on the cover of this issue is Sterne's "Seated Woman," carved in antique Greek marble last year. Other reproductions will appear in the 1st March number, in connection with a digest of the critical evaluation of the artist, based on the Modern Museum's show.

"Creative Hands"

The Chelsea branch of the Delphic Studios, located on the roof of the Hotel Carteret, New York, has opened with an exhibition of photographs of "Creative Hands," to continue until Feb. 20. The collection, containing 175 items, was assembled in San Francisco and has been extensively exhibited at museums in the West and Middle West. Among the "hands" are those of such famous personages as Rachmaninoff, Heifetz, Orozco, Maillol, and Greta Garbo.

Following this exhibition, the gallery will show water colors by Charoux, Viennese sculptor and painter, and prints and glass sculpture by Lucienne Bloch, daughter of Ernest Bloch.

From American Academy in Rome Comes—



"Primitive Force," by Sidney B. Waugh.

Much criticism has been made in the art world of the strict academicism observed in selecting winners of the Prix de Rome—the fellowship which carries three years of residence at the American Academy in the Eternal City with privilege to work in the atmosphere of classicism. The complaint has been made that the painters and sculptors who have enjoyed these years in Rome, who have come mainly from the Yale School of Fine Arts, have returned to produce art without particular strength or individuality.

In view of this, it will be interesting to observe the reaction of the critics to the sculpture of Sidney B. Waugh, the 1929 Prix de Rome winner in sculpture, whose work is being

shown at the Grand Central Art Galleries. Certainly, it does not lack strength, as is proved by "Primitive Force" herewith reproduced. Will the critics see the influence of Rodin or Bourdelle or Michelangelo? Or will they proclaim Mr. Waugh's individuality? [The sculptor is the son of Prof. F. A. Waugh.]

The sculptor exhibited his work in Rome. The King, who visited the show, expressed much admiration, and bought some of his pieces. Several Italian collectors also honored Mr. Waugh with purchases.

Also in the exhibition are Mr. Waugh's Prix de Rome colleagues—John Melza Sitton, painter; Burton Kenneth Johnstone, architect; Thomas Drees Price, architect, and Charles Renel Sutton, landscape architect.

Florence Cannon Wins Prize

At the Philadelphia Plastic Club's annual exhibition of painting and sculpture, Florence Cannon, Camden artist, took first prize with "Permanent Wave, Two Dollars Each." Second prize went to Edith Wood's "Victorian Still Life," and honorable mention to Ellen Donovan's "The Bridge." Franklin Watkins, Earl Horter and Yarnell Abbott comprised the jury.

Boris Deutsch Shows in New York

Boris Deutsch, prominent California artist, is being given a comprehensive one-man exhibition of oils, water colors and drawings at the Caz Delbo Galleries, New York, until Feb. 24. Although well known on the West Coast as the creator of highly individual work, Deutsch is a comparative stranger to Eastern art lovers. He is represented in several Western museums.

Germany First to Sell Picture at International



"Girl With Melons," by Karl Hofer.
Bought by the Worcester Art Museum from the "International—1933."

Karl Hofer of Germany has the distinction of having painted the canvas first to find a purchaser at the "International—1933," now being held on the twenty seventh floor of the R. K. O. Building, Rockefeller Center, under the sponsorship of the College Art Association. "Girl with Melons," sent over by the Galerie Flechtheim of Berlin, was acquired by the Worcester Art Museum.

The exhibition has created great interest among art lovers and critics, starved for just such an assemblage of world-wide painting because of the lapse in the Carnegie Internationals. Due to its diversified scope and almost perfect planning, the exhibition is being viewed by crowds each day.

A comprehensive review of the general aspects of international art, as presented in this show, has come from Edward Alden Jewell, critic of the New York Times.

"Emphasis," he writes, "is laid, unequivocally, upon exploits in the 'modern' camp. If you go hoping to find plenty of nice respectable canvases by academicians, you will be disappointed. To this extent the show is one-sided, and it was intended so to be. Even the British division, which might well have been rather sober and dignified, proves refreshingly 'radical'—if this term be interpreted not too raucously. The 1933 International, whatever its deficiencies, must be welcomed as betokening youth's challenge to its own time—not youth necessarily as reckoned in years, but essentially as confessed in point of view and courageous enthusiasm."

Touching on the fact that it is impossible to give a complete picture of a nation's art accomplishments in an exhibition even of the size of the "International—1933," Mr. Jewell

says: "The organizers of an international presuppose on the part of the spectator some knowledge beforehand of the artistic accomplishment of a given country, or tacitly petition that the nucleus at hand be looked upon chiefly as an incentive to further investigation."

"Also it is well to bear in mind that those responsible for the selection of the pictures made a consistent effort to obtain, whenever possible, an artist's very recent work, so that the pictures presented might afford a glimpse of the artist's strictly contemporary endeavor. Such being the case, it may not be fair to blame the exhibition if an artist appears to have gone gaga, or at least to be producing art that does not measure up to things he has done in the past. For instance, scores of better Picassos might have been chosen, but the dubious still life abstraction, 'Bowl and Fruit,' illustrates, we are assured, this artist's latest abstract 'phase.' The same situation is encountered repeatedly. . . ."

"Speaking in a general way and shifting from the individual to the nation, it may be recorded with confidence that the American and German sections have the most substantial successes to their credit. There are, of course, omissions that an ampler scale of representation would have taken care of. But these two units stand out as richly rewarding, both of them. The French group, excellent in spots, is much less impressive in its ensemble. Italy's showing is only fair. So is Russia's—especially when one recalls the spectacular, the really gorgeous, displays U. S. S. R. has sent in the past to the Venice biennial."

"Belgium seems but mildly satisfactory also, as a group, while Austria, Poland, Czechoslo-

Artists as Prophets

"Is art in its changing phases a barometer of the immediate future? Does it warn and foretell in the manner of the old prophets?" asks Dorothy Grafly in the Philadelphia *Public Ledger*.

"That the individual artist may be ignorant of his ability to reach emotionally deeper than the average citizen into the course of events is entirely conceivable," writes Miss Grafly. "Few artists are conscious prophets. Even such great satirists as Goya and Daumier excoriated the present, but did not touch upon the future. Art clairvoyance is to be found not in the conscious thoughts and emotions of artists, but in those subconscious feelings that impel to creation."

"Did the weakening and degeneration of Greek art precede, parallel or follow the symptoms of decay in the nation itself? Certain it is that, going back to the last century one may read in the restlessness and inventiveness of art the prophecy of the future. While the average citizen was still reveling in popular Victorianism, trail breakers like Manet and Courbet felt the rumblings of less complacent emotions. They thought they were searching for new technical means to express what they saw about them, but is it not possible that behind that desire for change lay a deep-seated realization of that change in the mode of life . . . was about to end an era?"

"A little later came Cézanne and the mad Van Gogh—not so mad in his vivid break with tradition. A few years later came Picasso, who is still with us. The visual world was broken in chaotic rebellion of design and re-assembled to form new patterns, seldom recognizable."

"During the years of prosperity painters sent to exhibitions a deluge of gloomy canvases. Pigments were dark, soiled, messy. Minds dwelt upon the terrors, the impersonality, the starkness of city existence, and upon the bestial characterizations of the metropolitan human. Then came the crash."

"Strangely enough in the national salons of the present season there is less of frenzied warning, either in pigments or in patterns. Artists are recovering from an emotional jag, and are returning to serious and sustained thinking . . . There are fewer diatribes; there are more canvases that lead one out into the air toward an emotional appreciation for elemental forces. Human beings are seen less importantly, and, in consequence, distortion is less prevalent. Man is considered less as a power in himself, and more in his relation to the world about him. Thus, behind the brush stroke, one feels a growing humility. The upstart in the individual has been chastened, and the artist rises with greater force."

"Perhaps in this new trend in art there may exist the prophecy of tomorrow, the general revulsion of mankind against what man has built for himself in an industrial and city-ridden civilization. The feeling of soil, trees, mountains, valleys, rivers is surging back into one's consciousness with a sweep of emotion that is almost nostalgic."

vakia and Hungary offer only a taste of what one suspects them still capable of producing. The little Holland group is surprisingly good, and every one of the five pictures sent from Switzerland is admirable. Switzerland may thus be said to show the highest average of all. The Mexican display is interesting now and then, but extremely uneven. The work from the Central and South American countries seems negligible. The art of Canada, too, is but feebly set forth, despite the inclusion of one or two striking canvases."

False Legends

Maurice Sachs, visiting San Francisco for a series of Sunday lectures at the California Palace of the Legion of Honor, wrote a special article for the *San Francisco Chronicle* in which he played the part of an iconoclast. "There is nothing quite so astonishing as the legend created around painters and the art of painting," he said. "For instance, one hears much too often of various schools of painting that adopt extravagant names as an unexpected ornament to their efforts. In France I could quote 'dadaisme,' 'futurisme,' 'purisme,' etc.; in Germany 'expressionism' and numerous others. In all countries there have been such appellations as 'constructive neo-plasticism' or 'what-not.'

"All this baptizing of works of art (if such) is exceedingly absurd; has nothing to do with the art of painting and has never been used by any painter of real importance. A painter is by definition a man who paints; he is so by choice and more so by inborn necessity. He is a man who can think of nothing but his work who usually cares nothing about other arts, and who rightly and above all hates any intrusion of philosophy upon his very pure roads of true painting.

"Naturally it may happen that a name or rather an etiquette be placed on the works of certain painters of a certain time; it so occurred in the nineties for those who were called 'impressionists,' because of the unexpected success of a rather poor painting by Monet labeled 'Impression,' and later occurred for works by Picasso, Braque, Leger and others when their creations were named 'cubism.'"

Picasso, who was the subject of Mr. Sach's initial lecture at the Palace, occupies the balance of the article: "Picasso is in no way responsible for the word 'cubism.' He hates it. He works in great solitude for the joy of painting and not with any predisposed attitude of forming a new school or inventing new names. He says: 'I do not seek, I find.'

"One day when we were together in his studio he showed me a large unfinished picture, an abstraction in gray, brown, black and white. He said: 'I woke up and felt one day the urgency to paint this picture in the colors you see on this canvas. Around noon I was called on the phone and told that my friend, Juan Gris (the famous Spanish painter and disciple of Picasso) was near death. I rushed to his home to find him just dead. And when I entered the room there was the body lying on the white sheets with the black frame of the bed and the brown paper of the wall behind—the same colors that were in my picture. I never could finish it, and I seldom look at it.'

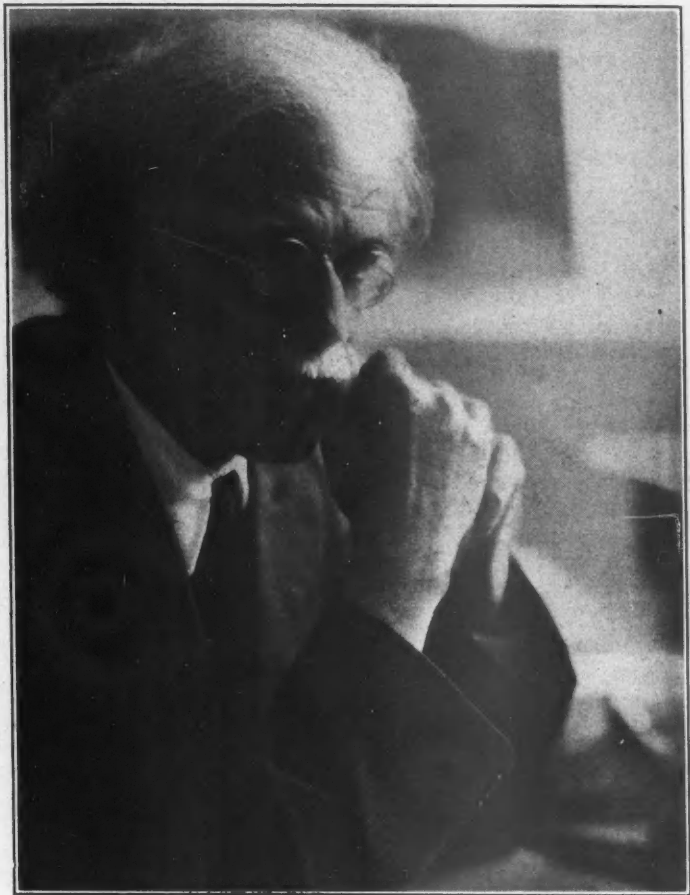
"So it is that the creative painter receives his inspiration when he is prompted to paint. It is curious that the public can blindly believe in so many who offer only formulae instead of painting and can laugh at these who are the most sincere and the less interested in pleasing them.

"I once knew a woman who, after the fashion of many, thought herself more clever than most. Seeing Picasso one day, she said to him: 'Now, M. Picasso, confess! I promise not to repeat it. But you really are just joking, aren't you? You are only making fun of the public, aren't you?'

"Oh, of course! Picasso replied. 'And just imagine my life; every morning for forty-six years I have awakened, saying to myself, 'Ah, today I will make fun of the public!'

THE ART DIGEST will gladly try to find any work of art desired by a reader.

The Prince of Photography Is Photographed



"Portrait of Alfred Stieglitz," by Clara E. Sipprell.

Whatever the new generation may have brought, there was a time when Alfred Stieglitz was regarded by artists as the greatest photographer in America. He composed objects, his camera recorded his compositions. He was besides, a crusader. He started *Camera Work*, a quarterly magazine, in 1902, which ran for 50 numbers, ending in 1917. From the new photography, the magazine proceeded to the new art—modernism. George Bernard Shaw and Maurice Maeterlinck wrote for it in 1903, and Gertrude Stein received in its columns her introduction to the American public in 1912. What could be more appropriate, therefore, than that Delphic Studios should have as a feature of an exhibition of photographs by Clara E. Sipprell a marvelous portrait of Alfred Stieglitz, whose gallery now called "An

American Place," is at 509 Madison Ave.

To proceed with the history: Mr. Stieglitz founded his "Gallery of the Photo-Secession" (known better in art history as "Gallery 291") at 291 Fifth Avenue, in 1905. From it sprang modernism in America—years before the famous "Armory Show" of 1913. On its walls Stieglitz gave New York the first glimpse of Matisse in 1908, of John Marin—in 1909, of Alfred Maurer in 1909, of Marsden Hartley in 1910, of Cézanne, Picasso and Max Weber in 1911, of Arthur G. Dove and Arthur B. Carles in 1912, of Negro art in 1915, and in the same year, of Braque and Georgia O'Keeffe. Steichen, Nadelman and Brancusi also had their American premiers at "291."

Miss Sipprell's exhibition will continue until Feb. 25.

Rabbi Assails Art "Profiteers"

Rabbi Louis I. Newman, in a sermon at the Temple Rodeph Sholom, New York, bitterly attacked the world of today for its "maltreatment" of artists, asserting that "profiteers fatten off his creations" while the artist himself often suffers the direst poverty. "The greed of profiteers who fatten on the artist's creations contrasts dramatically with the poverty and suffering of the artists themselves," he said. "The depression has visited a tragic penalty upon the workers with the brush, the pen and the chisel. Now that the Maecenases are no longer able to afford luxuries, the artists lack even the crumbs which were thrown to them.

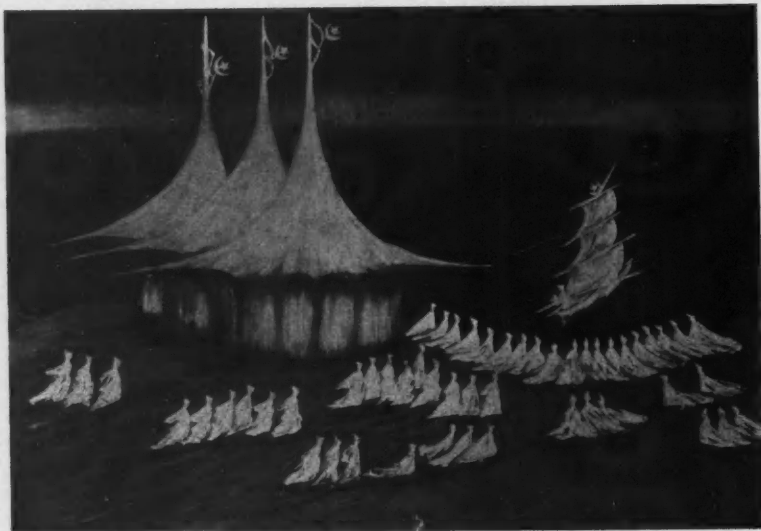
"Artists are no more free in the financial aspects of their activity than the business men

who depend upon the good will of their customers. They create pictures and statues according to the dictates of an inner urge, but the market value of their products depends upon the critic, the art dealer and the purchaser."

Lincoln Portrait in Show

Decorative panels and the composite portrait of Lincoln by the late Charles Shean which was reproduced in THE ART DIGEST on March 1, 1932, are being shown until Feb. 24 at the Grant Studios, Brooklyn. The Lincoln portrait is based on a study of all available records, to which Mr. Shean gave up practically the latter part of his life. Concurrently a group show of etchings, lithographs and drawings is being held.

Mrs. Bush's Mystic Paintings Draw Throngs



"Temple by the Sea," by Mrs. Irving T. Bush.

Throngs of art lovers are visiting the Knoedler Galleries, New York, to see the paintings of Mrs. Irving T. Bush, wife of the internationally known financier, who before her marriage was Miss Marion Spore of Michigan. Their mysticism lends intense interest to the ten canvases. They belong, as the catalogue says, "to the group of creative activities which are largely directed by subconscious processes. Such compositions are described as automatic or subjective."

Although a woman of varied interests, Mrs. Bush never had the slightest inclination towards art—either theoretically or in practice—until a few years ago, when, "in response to a sudden strong impulse," she began to draw and paint. According to the catalogue, she "makes no pretense of understanding the subjects she paints nor the methods by which they are evolved, working in response to a driving urge and without a definite plan. The proceeding might be described as 'dreaming on

the canvas.' " The results of such subconscious activity "can hardly be measured by the accepted standards of art produced through an intellectual attitude consciously directed."

The *Times* says that "Temple by the Sea," herewith reproduced, is the most arresting in the collection. "Three bands of color form the sky—an upper band of rich interblending blues, merging with a lower band of burning yellows and a third band of red that turns purple where sky meets a purplish sea. In the foreground, on a bright beach that borrows its light from the yellow band of the sky, stand three white tents, peculiar in shape. On the shoreline a semi-circle of ghostly figures that might be penguins or shrouded human beings—it's hard to tell. Then smaller groups of the puzzling figures, all turned toward the water where a ghost ship rides. There are no faces, but, as one bewildered woman put it, 'You feel the faces, though you don't know what they might be if those figures turned around.' "

A "Gold Rush" Show

The New York Historical Society has placed on exhibition a collection of prints, lithographs, advertisements, pamphlets, books and newspapers, dealing with the early history of stage coach days and those of the pony express in California between 1847 and 1860. The exhibit also deals with the gold rush of 1847-50.

There are old pictures of the days of the "forty-niners," representing rude mining towns with two story wooden buildings and slanting roofs, crowded together on narrow streets. A picture of a typical gambling den reveals a tense game of cards with an audience of miners standing around with knives and guns. Another picture shows a group of miners standing around a crude bar, and bearing the caption, "A Pinch of Gold for a Drink."

Prints and photographs of early stage coaches drawn by four and six horses are prominent. There are also maps and manuals, which men eagerly bought hoping to find the place where a fortune was hidden, and pictures of San Francisco as it looked in 1847 and 1852. A feature of the show is a collection of old California newspapers dating from 1850, with the front pages covered with advertisements, bills of sale and legal notices.

The Villa of Tiberius

A little less than a year ago Professor Maiuri, with funds supplied by the Bank of Naples, began a systematic search in the ruins of the Imperial Villa in which Tiberius, successor of Augustus, lived in regal splendor on the eastern promontory of the Island of Capri.

The professor's work has been justified, says the London *Sunday Times*, by the discovery of the foundations, a good part of the walls, and marble decorations. His excavations have also brought to light vast stairs descending hundreds of feet from the palace, a terrace 270 feet long overlooking the Bay of Naples, four gigantic cisterns for drinking water, (the island had no springs), and many corridors and rooms. The villa was a vast structure almost rivalling the palace of the Caesars in Rome.

In the old Roman days, Caligula wanted to carry away all the statues, marbles and decorations, but death intervened. Then for almost 1,000 years, the villa was entirely forgotten. In 1355 a Barbary pirate, Aenobarbus, came to raid and plunder the ruins and after him the raiding and plundering was carried on by secretaries of embassies, ministers and ambassadors, art collectors and sculptors.

Tribute to Eland

William R. Leigh, American painter, has written this tribute to his fellow artist, John Shelton Eland, who died on Jan. 7:

"I knew John Eland for many years. The thing that impressed me most vividly in him, was that his mind was not preoccupied with the *how* in art, so much as with the *what*: the way in which an idea was handled—the technical execution—did not absorb his full attention; rather his energies were concentrated upon the conception, and that which it conveyed. In these days this is a rare quality, out of fashion and neglected, but of course it is the biggest thing in art. What the picture means is always more important than the method used in painting it.

"Although Mr. Eland was well known as a portrait painter, it was not only in portraiture that his genius appeared. Much of his strength lay in his imaginative conceptions, which were so well expressed in his etchings and aquatints. 'The Dark Hours' and 'The Four Horsemen' are works in the grand manner. The imaginative quality in these pictures is of a very high type and partakes of the magnificence of conception for which English poets are renowned. Many of his works had this same rich beauty.

"All who knew Mr. Eland felt his sensitiveness, his gentleness, simplicity, and unworldliness. He was the antithesis of the acquisitive, the hustling money-getter. He was a refined and non-aggressive being in whom were reflected ancient civilizations, centuries of association with elevated thoughts and beautiful things. His was indeed a rare spirit. He was a poet who expressed himself graphically.

"The sad great gifts the austere Muses
bring—
Breathing on poets the immortal breath—
Were laid on him. . . ."

"By the too-early passing of this artist, the world has lost conceptions which would have enriched it."

George Edward Wade, Briton

It is said that a trip around the world would be necessary to obtain a thorough view of the work of George Edward Wade, British sculptor, who died on Feb. 5 at the age of 79.

Mr. Wade numbered chiefly British royalty among his subjects, having executed the first—followed by four others—statue of King Edward VII; the only two statues ever made of Queen Alexandra, and the only statues ever made of Queen Mary and King George V. Among his portraits which have been accorded specially high praise were those of his father, Nugent Wade, who was Canon of Bristol and rector of Soho, and his effigy of Gladstone.

Quite by chance, Mr. Wade turned from the study of law and became a sculptor. Following a discovery in a friend's atelier in Rome that he could draw, he engaged a studio in London, but refused to take lessons. He always prided himself on the fact that he had never received formal art training.

His memorial statues are to be found in Scotland, India, Ceylon Hongkong, South Africa and Canada. In the United States he is represented by a memorial fountain in Chicago and by a bust of Hubert Vos, the artist.

Dallas Museum Changes Name

The Dallas Public Gallery has been renamed the Dallas Museum of Fine Arts. John S. Ankeney is the director.

Academy Annual

The 108th annual exhibition of the National Academy of Design will be held in the galleries of the Fine Arts Building, New York, from March 25 to April 18. All artists are eligible to submit works in oil, sculpture, etchings, engravings, drawings and prints in monochrome, "which have never before been publicly exhibited in the city of New York." Exhibits will be received on March 13 and 14 only.

The following prizes will be awarded: the Thomas B. Clark prize of \$300; the Julius Hallgarten prizes of \$300, \$200 and \$100; the Altman prize of \$1,000; the Altman prize of \$500; the Isaac N. Maynard prize of \$100; the Saltus medal for merit; the Ellen P. Speyer memorial prize of \$300; and the new Adolph and Clara Obrig prize of \$500. The artists must designate the prize for which they are competing. Academicians will not compete for the Clarke or Hallgarten prizes.

The jury of awards: George Elmer Browne, De Witt M. Lockman, Hobart Nichols, Carl Rungius and Irving R. Wiles, painters; and Herbert Adams, Laura Gardin Fraser and Harriet W. Frishmuth, sculptors.

The jury of selection: Abbot Graves (chairman), Dines Carlsen (secretary), Wayman Adams, Chester Beach, Hilda Belcher, Howard Russell Butler, Arthur Crisp, Louis Paul Dessar, Edward Dufner, Daniel Garber, Lillian Genth, Howard L. Hildebrandt, Harry Hoffman, Charles Hopkinson, Ernest L. Ipsen, Leon Kroll, Hayley Lever, F. Luis Mora, Spencer Nichols, Robert H. Nisbet, Dorothy Ochtman, Leonard Ochtman, Willard Paddock, Henry Prellwitz, A. Phimister Proctor, Eugene Savage and Bessie Potter Vonnob.

The Connecticut Academy Annual

The Connecticut Academy of Fine Arts announces its 23rd annual exhibition of oil paintings and sculpture, to be held at the Morgan Memorial Gallery in Hartford, from March 11 to April 2. Entries must be received before March 3. The exhibition is open to all artists. For further details see the "Where to Show" calendar in this issue.

The following prizes will be awarded by a jury composed of John DeLeon, Carl Lawless and Albertus E. Jones: the Charles Noel Flagg prize of \$100 for the best work; the Alice Collins Dunham prize of \$25 for the best portrait by a member; the Gedney Bunce prize of \$50 for the best landscape or marine; the Cooper prize of \$50 for the best picture by a Connecticut artist, and the Atheneum prize of \$100 for the best work.

The jury of selection: William Bradford Green, Albertus E. Jones, Carl Rungius, Cornelia C. Vetter, Allen H. Newton, Paul E. Salinger, Louis Fusari, Frances Hudson Storrs, Dorothy Segal, Aage Moll and Guy Wiggins, chairman.

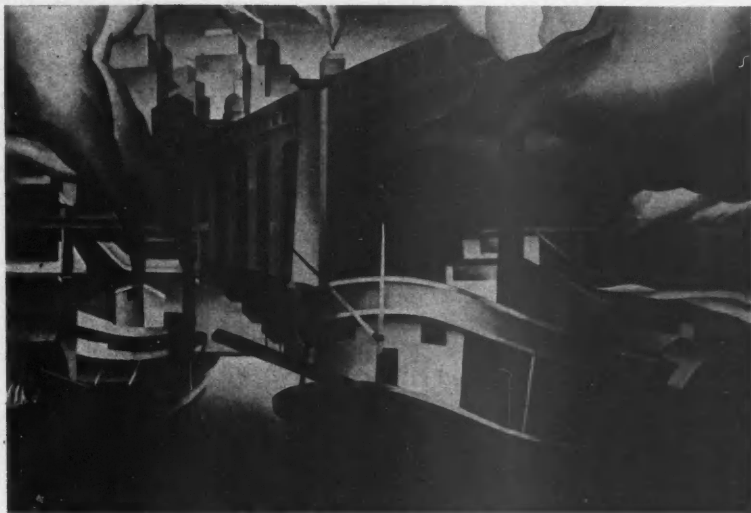
Nude Wins Popular Prize

"Young Woman," a nude by John S. Coppin, art director of the *Michigan Motor News*, was voted the most popular painting in the first combined exhibition for Michigan Artists and the Society of Independent Artists, just closed at the Detroit Institute of Arts. Second place in the people's choice went to Roy C. Gamble; third, to James Scripps Booth; fourth, to Madame de Francheville. The exhibition drew about 32,000 visitors.

Dallas Allied Arts Show

The annual Allied Arts Show, sponsored by the Dallas Museum of Fine Arts, will be held from March 19 to April 2. A purchase prize again will be a feature of the awards.

Joe Jones Tries to "Knock Holes in Walls"



"River Front," by Joseph Jones.

Although Joseph Jones, 23-year-old St. Louis artist, has never had a day of formal art training, he has succeeded in achieving an individual place among that group of Middle Western painters who of late have been coming rapidly to the fore, even invading the East with marked success. Jones, painter of houses who became a painter of canvases, has just been honored with his first one-man show, a collection of 25 pictures, at the Artists' Guild of St. Louis, representing his brief career of four years. From it *THE ART DIGEST* has selected for reproduction "River Front," illustrative of his art philosophy of painting "things that will knock holes in the walls."

In "River Front" it will be noted that some of the smoke blows north, some south. "Crazy enough," comments the St. Louis *Post-Dispatch*. "But is it any crazier, the picture asks you, than the fact that millions are in want because the world has too much of everything; than machines capable of making life comfortable, but succeeding only in making it more miserable?"

Jones, a forthright young man, has no difficulty in expressing with words his individual

views on painting. "I'm not interested in painting pretty pictures to match pink and blue walls," he told the critic of the *Post-Dispatch*. "I want to paint things that will knock holes in the walls. How anyone with the ability to appreciate what is going on in the world today and the means of expression can go on painting harmless imitations of the Frenchmen of the last century, which is what most Americans are doing, is beyond me.

"I'm not interested in what they are doing, or in what the Frenchmen did. I know where they got whatever they have that is worth anything, and I can go there for it myself. For four years I've studied nothing but the old masters. Whatever I have that is good is what I got from them—and what I have added to it from my own experience.

"I can't help but feel the crash is near. Out of it, I am sure, will come something finer than we have known. But the thing that should concern the artist now is this eruption that is in the making. That's the important thing to me. And while there are important things to paint, where could I find time to paint beautiful white horses and shining limousines?"

American Antiques Shown

Because it was so thoroughly enjoyed by the public, the Dayton Art Institute decided to extend the exhibition of early American furniture and glass loaned by Mr. and Mrs. William Wilson Wood through the month of February.

This collection reaches back to the late XVIIth century and includes many rare pieces. It has been arranged in rooms. In the living room, grouped about an early American fireplace with andirons, are a secretary bookcase, an example of the workmanship of William Savery, a carved chair which shows the English influence of the latter part of the XVIIth century and a winged chair with cabriole legs. The Chippendale mirror over the mantle belonged to Sir William Pepperell, the wealthiest man in the colonies, who had it made in London. In the bedroom an outstanding piece is a unique iron stand set in front of the fire place which enabled one to put his feet on the rests to warm them.

Fine examples of Stiegel glassware are included, as well as Zanesville flasks, which are highly prized for their technical excellence and brilliancy of color.

Rockefeller Center Sculpture

Paul Manship, American sculptor, has been commissioned to do a sculptural fountain in the sunken plaza of Rockefeller Center. The fountain, to be constructed of bronze and gray granite, will stand against the west gate of the plaza, and will be visible at all times from Fifth Avenue through the sloping promenade between the British Empire Building and La Maison Francaise.

The Manship group, which will form the principal feature of the Center's vast sunken area, will consist of a central figure eighteen feet in height and two other figures of life-size. All the figures will be cast in bronze and gilded. The two basins and the background will be of gray granite. At night submerged lights concealed in the rims of the basins and spot lights playing from the surrounding buildings will illuminate the rippling waters.

Another American sculptor recently commissioned to decorate Rockefeller Center is Carl Paul Jennewein, who will create the facade of the British Empire Building. This decoration will consist of a group of bronze figures illustrating the basic industries of the Empire.

A "New" Victor Higgins Hailed by Chicago



"Sleeping Nude," by Victor Higgins.

A new phase in the career of Victor Higgins became manifest at this popular Taos artist's exhibition of recent canvases at the Chester H. Johnson Galleries, Chicago. Higgins, who has long been a favorite with Chicago gallery visitors, and juries, has worked so great a change in his style that Inez Cunningham, critic of the Chicago *Herald-Examiner*, predicts "a Phoenix Higgins arising out of the ashes of his own past too, one dares not yet say, what heights of intellectual and emotional fire. . . . He is one of those fortunate few who flower in maturity."

Miss Cunningham continued: "In the last two years he has found his equilibrium—he walks with a new artistic surety—he has cast off the superficial, the easy approach to success. He has set himself a task—he has finished with the appearances of things and now searches for their reality."

"In the pictures at Mr. Johnson's there is evident the discovery of a power he did not dream he owned and if at times he swings it with too little restraint, there is yet a freedom and a frankness which cannot fail to charm. That the canvases in the exposition are few is a sign that both Mr. Higgins and his editor, Mr. Johnson, are critical of the very virtuosity which is still one of Mr. Hig-

gin's possessions." In conclusion she said:

"It is no easy task to paint Indian girls, no matter how impressive the romantic qualities of these daughters of the sun. There remains the fact that they are too picturesque and they are bad models—if you don't let them have their way they go to sleep. Mr. Higgins got around that—he let them go to sleep, thereby creating for himself another artistic hazard, for if there is one thing harder to paint than Indian girls, it is sleep. In the 'Sleeping Nude' he presents with equal verity the portrait of an Indian girl and the sense of the relaxation of the muscles in deep slumber."

Because of its unusual subject matter, aside from its aesthetic value, *THE ART DIGEST* reproduces "Sleeping Nude." It is seldom that the gallery visitor sees an Indian maid in the nude, contrasting with the innumerable adobe houses, Indians on horse back and desert-mountain landscapes that have come out of the Southwest. The Red Man's strict code as it concerns female nudity is still strict.

Whitney Exhibition Extended

The "Exhibition of 1932 Acquisitions," comprising more than 150 items, at the Whitney Museum of Art has been extended to Feb. 22.

A Controversy

The exhibition of "Early Modern Architecture; Chicago 1870-1910," organized by Philip Johnson at the Museum of Modern Art has stirred up controversy. Not only is Mr. Johnson's premise that Chicago and not New York was the birth place of the skyscraper being disputed, but the assertion that Richardson, Sullivan and Frank Lloyd Wright "evolved" the skeleton frame building has met with strong denial.

A letter to *THE ART DIGEST* from a reliable source, strongly asserts it was Buffington of Minneapolis who "evolved and patented the principle of steel skeleton, self-supporting, floor-by-floor architecture." The letter says in part: "I knew Buffington in Minneapolis from 1886 to 1892, and often saw his 28-story building elevation ('Buffington's Folly' it was called) in his office. In 1892 the World's Fair showed that the principle would give one man a strangle hold on building, and since the patent was in dispute (not patented at that date and in litigation for many, many years), Buffington couldn't hold it. It was written up a few years ago when Buffington received his first royalty—from Rand in Minneapolis, as I recall it. Buffington was then very old and soon after that died." The only reference to Buffington by New York critics, who reviewed the show, was in Henry McBride's chronological list of dates in the *Sun*: "1880—Buffington dreams of metal 'cloud-scrappers' based on Viollet-le-Duc's ideas."

Malcolm Vaughan, critic of the New York *American*, wrote: "Considering the wealth of material that must still be available, the exhibition tells the story rather skimpily. But it does make its point; makes it so persuasively in large, impressive photographs and with such a forceful marshalling of facts and dates, that Chicago may henceforth be acclaimed the birthplace of what is, after all, the most original contribution to architecture since the Renaissance. . . ."

"According to the evidence presented in the current exhibition, the architect most clearly associated with the skyscraper in its earliest infancy was Major William Jenny, whose most original work—the Home Insurance Building, erected in Chicago in 1884 and 1885—was the first tall structure in which a steel skeleton supported the weight of the entire building, excepting the exterior walls which were partly self-supporting. . . ."

"The present exhibition will doubtless rouse considerable controversy. But its sponsors, Philip Johnson and Henry-Russell Hitchcock, Jr., are prepared to offer further chapter and verse to all who are not quite converted by the evidence now presented."

Lesser Dutch Masters

Paintings by a number of the lesser known members of the Dutch XVIIth century school are being exhibited at the Howard Young Galleries. An early Rembrandt, "Baptism of the Eunuch," painted when the master was but 22 years old, is an added attraction, which, in the opinion of one critic, holds the center of interest. Among others, a Maes, "Two Boys in a Landscape;" a Hobbema, "Water Mill;" a little Teniers, "Interior;" and a Fabritius. "Portrait of a Lady," ably illustrate this group, which appears to have missed proportionate popularity with museums and collectors.

Other artists included are Ruysdael, Moreelse, Stork, van der Helst, Cuyp and Molenaer. Following this exhibition, the Howard Young Galleries will hold a special show, entitled "Entering the Twentieth Century" and sponsored by the College Art Association.

Progressives

When Lloyd L. Rollins, director of the California Palace of the Legion of Honor, denied the Society of Progressive Artists gallery space for its first annual exhibition, he probably did the artists a friendly turn. "Undaunted, but a little hot under the collar," the progressives, under the leadership of Joseph A. Danysh, moved their exhibits to the galleries of the City of Paris, San Francisco department store. The controversy claimed much space in the local papers (city editors regard artistic civil war as "hot news") and as a result the paintings, prints, drawings and sculpture were viewed daily by a large and curious public. The fact that Mr. Rollins had deemed the work unsatisfactory, had no bearing on the attendance.

Despite the fact that the society contains many of the best known San Francisco moderns, Junius Cravens of the *Argonaut*, found nothing sensational about its first exhibition: "In 1913, or possibly even in 1923, the collection might have been at least mildly exciting, if not actually sensational. But at this late date, abstract art has already begun to accumulate dust, so to speak, in the niche which it occupies in art history, and it is about as thrilling today as wax flowers under a glass dome—less so, in fact, because it is so much more common . . . As a matter of fact, the Progressives are presenting a very creditable little show, of its kind . . . but if there is anything notably progressive about it, it is backward toward our dated experiments of 1913."

The San Francisco *Chronicle* asked the question: "Why is it that the public loves to see artists fight among themselves? Artists sometimes confess to feeling abused by the peculiar nature, in this respect, of their social position. They don't like to be called upon continually to make fools of themselves. They don't know why they are not expected to work quietly and to let things go at that, like anyone else. Of course, a scrap is always going to attract attention, whether the participants are artists or judges. But the public has learned that artists' fights are apt to be unusually interesting because artists are generally franker and more individual than other people."

Touching on the artistic aspects of the exhibition, the *Chronicle* said: "The show has live artistic interest, since it represents in great variety of purpose and accomplishment the efforts of many of the city's more daring creative artists."

Artists Must Compromise

Richard E. Miller of Provincetown and Walt Kuhn of New York recently visited St. Louis, leaving behind a number of ideas that are causing discussion among art lovers. The substance of their opinion, said the St. Louis *Art World*, is that "an artist paints successfully for the public only when he compromises." When he paints for himself he paints the innate beauty of an idea or emotion.

The *Art World* summarized: "Miller, a knight of the French Legion of Honor and winner of awards in the celebrated art centers of two continents, spoke glowingly of an artistic idealism that exists in painters, new and old, no matter how material becomes the world. And in this Walt Kuhn, modern and self-styled radical, agreed."

"Most successful painting, as far as the public is concerned can not usually be great art," said Miller. And Kuhn: "No matter if you made a fortune with your brush, it would never be worth the effort of artistic expression."

20 Awards Are Made at Midwest Annual



"Girl in Black and White," by James Roth. Awarded Bronze Medal.

The Midwestern Artists' Exhibition, annually sponsored by the Kansas City Art Institute for the encouragement of artists living in Missouri, Kansas, Oklahoma, Nebraska and Colorado, has just closed at the Institute's galleries. Organized ten years ago, its growth has coincided with the growth of art interest in that section, an interest which was evidenced by the more than 600 entries in this year's show. The jury, which picked the 276 exhibits and awarded the medals of merit, was composed of Ernest L. Blumenschein, noted Taos artist; Clayton Henri Staples, acting director of the Fine Arts Department of the University of Wichita; and John W. Orth, Kansas City portrait painter.

The best work in each group was awarded gold, silver and bronze medals and honorable mentions. Of the twenty awards given, ten went to students or graduates of the Kansas City Art Institute. The prizes were made without the judges knowing the artists' identity.

The awards: Oil Painting—Gold Medal, Wallace Bassford, St. Louis; silver medal, Minette Barton, Colorado Springs; bronze medal, James Roth, K. C. A. I. Water Color—Gold medal, Ilah Marian Kibbey, K. C. A. I.; silver medal, L. L. Richmond, K. C. A. I.; bronze medal, LeRoy McVey, K. C. A. I. Black and White—Gold medal, Theodore Whal, K. C. A. L.; silver medal, Arthur Hall, Howard, Kansas; bronze medal, Wilbur Stillwell, K. C. A. I. Sculpture—Gold medal, Mildred Welsh Hammond, K. C. A. I.; silver medal, Joseph Taylor, Norman, Oklahoma; bronze medal, Jeanette Klein, Kansas City.

Honorable mentions went to Miriam McKinnie, Edward Lawhon, Walter Ellfeldt, Charles F. Quest, E. Sargent Kingsley, Charlotte Kizer, Joseph Fleck, and Herchel C. Logan.

"Girl in Black and White," by James Roth, herewith reproduced, appeared on the cover of the Art Institute's Bulletin.

The Santa Cruz Annual

More than 237 pictures are being shown until Feb. 19 in the sixth annual California state-wide exhibition, sponsored by the Santa Cruz Art League. These were chosen from 600 entries by a jury composed of Aaron Kilpatrick of Morro Bay, California; Chapel Hudson, Pebble Beach, and William A. Gaw, Berkeley.

Paul Sample of Pasadena was awarded the \$150 Santa Cruz Art League prize for the best oil painting, and John Law Walker of Burbank won the second prize of \$100. The \$100 purchase prize given by the Santa Cruz Woman's Club was awarded to Burton S. Boundey of Monterey.

Other prizes: First water color, Dan Lutz, Oakland; second water color, Maurice Logan, San Francisco; pastel, Michael Baltekal-Goodman, Oakland. Honorable mentions; Barse Miller, La Canada; Joseph Weisman, Los Angeles; William Hyde Irwin, Brookdale.

Sales at Plaza Art

H. Michaelyan, Inc., will offer an Oriental rug collection together with a selected group of tapestries for dispersal at the Plaza Art Auction Galleries, New York, the afternoons of Feb. 17 and 18. This firm of Oriental art dealers is moving to new quarters, after having been at the present location, 20 West 45th St., New York, for many years.

Included in the sale will be some extra large Oriental rugs of the Ferahan, Kashan and Tabriz weaves, several being 20 by 30 feet in size. There will also appear a large number of small scatter rugs of the semi-antique variety, together with a few modern weaves. The tapestries are of the Flemish and Aubusson textures.

On Feb. 16 and 17 will be dispersed a large group of rare and modern first editions from the collection of John A. Roberts of Utica, N. Y., augmented by a varied collection of selected autographs.

Artist vs. Decorator

The opening night of the exhibition of work by unemployed draftsmen at the gallery of W. & J. Sloane, New York, was enlivened by an informal debate between a number of prominent artists, architects and interior decorators on the subject, "The Picture in the American Home." The decorators, true to their recent creed, argued for walls bare of easel paintings; the artists disagreed amicably, if a bit caustically.

H. Van Buren Magonigle, former president of the Architectural League, opened the debate by discussing the proper setting for a picture. He was especially irritated by the so-called modernistic rooms, saying: "They are usually so crazy and vulgar and noisy, or else so arid and inhuman with their harsh lines and surfaces and angles, and what looks like exposed plumbing pipes glittering with chromium plate, with their dull and sour or shrieking and discordant coloration, that no picture except the most extreme examples of the neurotic school that is fast jerking and twitching itself into an unlamented grave could possibly be hung there—and if it were, it would probably be hung askew just for a stunt and the stunt justified by a lot of wordy twaddle."

Mr. Magonigle was just as severe with the period room. "Too many houses," he said, "are expressive of every period except the present. They have nothing to do with the XXth century, nor anything to do with the times or the lives of the people who occupy them. Architects to the contrary notwithstanding, any one has a right to buy any painting that he wants to. But it should be used in the proper way."

Eugene Schoen, professor of interior architecture at New York University, arose in defense of the modern decorators, envisioning homes of the future in which easel paintings would play only a small part, and decoration would consist largely of lines and broad surfaces of wall color. He said that with few exceptions he did not think "easel pictures appropriate in any home."

Leon Kroll, president of the American Society of Painters, Sculptors and Gravers, answered him with an attack on the interior decorators, upholding the right of the home owner to "hang whatever he pleases on his walls and so express his personality." With barbed words Mr. Kroll drove these points home: "The person to be ridiculed is the decorator who assumes that his acquired taste of the moment is suitable for every one he comes in contact with. Dictation by inferior decorators as to what a man should look at or commune with on the walls of his own home is as intolerant and arbitrary as some one telling him what he shall read or listen to, or drink for that matter. Advice, if it is wanted, should be given by artists."

William Sloane Coffin, president of the

Metropolitan Museum, who presided, brought the flow of words to a close by reciting a verse from his own pen, "The Last Shanty," dedicated to that most-forgotten man, the home owner, the man who pays the bills:

When technocrats' warnings are ended,
And taxes are really reduced,
When bankers begin to be human,
And constructive forces are loosed,
We shall build, and, faith, we shall need to
Replace the worn and the frayed,
Be wildly modern, if foolish,
Or perhaps be classic and staid.
We shall have real knowledge to work with
Of color, proportion and line,
We shall order the pieces that fit us,
The comfort for which we all pine.
The architects no more dictating,
No decorator fixing the style,
And no one shall choose our pictures,
Nor artists their hanging revile;
But each with a calm contentment
In the warmth of his hearthfire's glow
Shall dream of a house to be lived in
And a God of homes as they grow.

May Prolong "Mother's" Stay

The Museum of Modern Art announces that in response to a nationwide appeal it has petitioned the Louvre to extend the loan of Whistler's "Mother" to the United States an additional seven months. The Louvre had previously extended the loan period until November, 1933. If France graciously grants the museum's present request, the picture will remain here until May, 1934, allowing its exhibition in Cleveland, Kansas City, Baltimore, Toledo and other cities. At present the itinerary includes San Francisco, Los Angeles, San Diego, St. Louis, Columbus and Chicago.

Requests for the "Mother" have been received by telephone, telegraph and air mail from museums, organizations and individuals. On Feb. 6 the Museum of Modern Art, where the painting had been on exhibition since its arrival last November, shipped it across the continent to San Francisco for exhibition at the California Palace of the Legion of Honor during February and March. During the last ten days of its New York showing the Museum was unusually crowded—95,000 people viewed Whistler's masterpiece during the exhibition, more than doubling any previous attendance for a corresponding period.

History Repeats Itself

"The old Greek story about the grapes that were so well painted the birds tried to eat them" was repeated in the Bernard Karfiol exhibition at the Downtown Gallery: a young man wanted to know the name and telephone number of one of Karfiol's luscious models."

—The New Yorker.

The Hoosier Salon

The ninth annual exhibition of the Hoosier Salon, held at the Marshall Field Picture Gallery in Chicago was something to "admire," according to C. J. Bulliet of the Chicago *Daily News*. However, the new slogan of the Hoosier salon, "Hoosier Art and Literature in Every American Home," Bulliet stated, has both its merits and its defects. "The chief merit," he continued, "is that it is making the people of Indiana 'art conscious,' making them feel art as something essential to life—and that is a great American need. The chief defect is that it is likely to make the people of Indiana overly 'Hoosier art-conscious'—and you have only to visit the ninth annual to know what I mean."

J. M. Henniger received the John C. Shaffer \$500 prize for the best picture, "Dan," and Robert Davidson was awarded the \$300 Mrs. Catherine Barker Hickox prize for "The Dancing Lesson" and "Else," the two most outstanding works of sculpture. The new \$150 Orphan Annie prize, given by Harold Gray, which brought forth more child portrait entries than were ever received before at the Hoosier Salon, went to John M. King for "Jimmie." Other awards:

The Thomas Meek Butler memorial prize for landscape in oil, \$200, to Samuel F. Hershey for "New England Winter," Edward Rector memorial prize for Indiana landscape in oil by a native Hoosier, \$100, to Clifton Wheeler for "Winter;" Edward M. Holloway memorial prize for best autumn landscape in oil, \$100, to Harvey Emrich for "Catskill Mountains;" the landscape in oil along the Illinois Central railroad in Indiana, \$100, to Harold McWhinney for "The Red Mill;" best portrait in oil (Indianapolis Star), \$200, to Guy Brown Wiser for "Mrs. Chandler in Her Grandmother's Dress;" best picture by a native Hoosier under 25 years of age (Kiwans of Indiana), \$100, to Gilbert Wilson for "Birth Control;" best work of art by a man under 35 years (Muncie Star), \$100, to Lotan Welshans for "Finding of Moses;" best group of etchings (Frank S. Cunningham), \$50, to Carl C. Brander; best oil painting by an Ex-Service man (American Legion Auxiliary, Cook County), \$50, to George J. Mess for "Century of Progress—Madison, Indiana, Bridge;" purchase prize (Tri Kappa Sorority of Indiana), \$400, to V. J. Cariani for still life "Flowers;" purchase prize (Chicago Associate Chapter of Tri Kappa Sorority), \$100, to Josephine Davis for "Red Gum on Weedpatch;" purchase prize (Daughters of Indiana of Chicago), \$100, to Walter Louderback for crayon works.

Honorable mentions were given to Elmer E. Taffinger, Sath Velsey, Theodore M. Randall, Frank Sohn, Paul E. Beem, Lawrence McConaha, Walter Louderback, Edgar Forkner and Carolyn G. Bradley.

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Antiques in Auction

Following the sale of selected pieces from Averell House the afternoon of Feb. 18, the American Art Association-Anderson Galleries have scheduled a combination auction of furniture, decorations and art objects from the collections of Mrs. William Morgan, Thomas H. Bauchle, Jr., and a private Midwestern collector for the afternoons of Feb. 23, 24 and 25. Important silk Persian palace carpets and other antique Oriental rugs, Flemish and Aubusson tapestries and tapestry panels and rare examples of XVIIIth century English furniture are outstanding items in this catalogue.

The group of fine rugs and carpets includes a rare Royal Persian example, bearing calligraphic inscriptions of verses from Omar Khayyam; three fine Kirman carpets, rich in color; an important Tabriz silk carpet with sang de boeuf field; an XVIIIth century Samarkand silk pile carpet, woven with a curious design of four blood-red dragon figures; and a large group of Khorassan, Teheran, antique Ghiordes, Persian Mine Khani, Fereghan and Bakhitiari carpets. Others include an important Louis Philippe Savonnerie carpet, bearing as its chief motif the arms of the House of Bourbon; an Empire Aubusson example, unusually virile in coloring, about 1810; and a Charles X example, about 1825.

The tapestry section is rich in XVIIIth century Brussels, XVIIth and XVIIIth century Flemish, and XVIIIth century Aubusson examples.

Many choice items appear in the section devoted to English furniture, mostly of the XVIIIth century, including two fine pre-Chippendale armchairs, rare Georgian carved mahogany pieces, covered with Charles II petit point. The beautiful needlepoint shows the lavish and naturalistic floral ornament of the period of Grinling Gibbons. Fine velvets, brocades, damasks and embroideries; Rockingham, Spode, Derby and Coalport porcelain services; Chinese porcelains and semi-precious mineral carvings, cinnabar lacquer and enamels; prints, paintings and sculptures complete the catalogue.

Denby's Architectural Pictures

A vicarious trip to Europe is offered to the visitor through the architectural water colors being exhibited through February and March by Edwin Denby, A. I. A. well known architect, at his private galleries adjoining his office, 333 Fourth Ave., New York.

The exhibition includes views of famous old buildings in France, Belgium, Italy, Sicily, Greece, Turkey, Syria, the Holy Land, Egypt and Spain. They contain architectural data from which many of the buildings could be reconstructed. Some of them have received honors in the architectural department of the Paris Salon and prizes in various exhibitions.

At Nation's Core, Capital Holds Its Annual



"Foot of the Mountain," by Roy Clark. Medal for Best Landscape.

The Society of Washington Artists, closely associated with the development of art in the National Capital for almost a half century, is holding its 42nd annual exhibition of painting and sculpture at the Corcoran Gallery, to continue through February. Although much smaller than many of the previous shows, being limited to one gallery, the 1933 exhibition upholds the excellent standard for which the series is known, according to Leila Mechlin, critic of the Washington *Sunday Star* and secretary of the American Federation of Arts.

Edgar Nye received the bronze medal for figure painting with "Adoration," one of the very few religious subjects to receive recognition in recent national exhibitions. To Roy Clark, secretary of the society, went the bronze medal in landscape for "Foot of the Mountain," styled by Vylla Poe Wilson of the Washington *Post* "by far the best of the group of prize award pictures." Robert Franklin Gates was awarded the bronze medal in still life for his painting of two black cats, "Frankie and Johnny," an honor which caused Miss Mechlin to wonder when cats came to be considered in this particular category. In sculpture, the bronze medal went to Kathleen Wheeler's virile head of Clarence Darrow, famous criminal lawyer and atheist. "Wounded Crow," with which Ralph H. Humes won the Ellin P. Speyer Memorial Prize at last year's National Academy of Design's 107th annual exhibition, was

awarded an honorable mention in sculpture. The honorable mention in figure painting went to Eve Garrison's "Old Colored Maid."

The jury of awards: Camelia Whitehurst, Tom Brown, Ruth Porter Ward, Louise Kidder Sparrow, May Ashton and Eben F. Comins.

Miss Mechlin of the Washington *Sunday Star* noted the wide diversity of viewpoint and method in the exhibition: "A yearly exhibition set forth by a group or association, as in this instance of professional artists should invariably be regarded as an annual report, the purpose of which is to acquaint the public and each other with current activities—progress presumably, though not impossibly retrogression. As such, the present display gives indication of wide diversity, both in viewpoint and method."

Because the society was allotted but half the space of previous years at the Corcoran Gallery, the rejected artists are more numerous than usual. Coming to their aid, the Art League of Washington offered gallery space for all refused works in a "Salon des Refusés." Instead of regarding the unofficial group as rebels, the society co-operated to the fullest extent, with the result that the rivalry is of a friendly nature. Charles Val Clear, director of the Art League, is even represented in both shows. "The two exhibits," points out Helen Buchalter of the Washington *Daily News*, "might well be part of the same show."

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New York Criticism

Antoine-Emile Bourdelle (1861-1929), who is included by some critics with Rodin and Maillol as the three greatest sculptors France has given the world in the last hundred years, is being reviewed at full length in the enlarged galleries of the French Institute. Selected by Bourdelle's widow, in conjunction with the College Art Association, the exhibition comprises about sixty works, including many of the sculptor's most celebrated pieces. Care was taken to present Bourdelle's genius and development from his earliest bronzes down to the final masterpieces which brought him such world-wide renown, previous to his death in 1929.

Malcolm Vaughan, critic of the *American*, took issue with those who claim that Bourdelle was not a sculptor because he did not carve directly from the stone: "Perhaps the swiftest approach to the heart of Bourdelle's sculpture is through his enemies, those protagonists of direct carving who, insisting that the only sculpture worthy of the name is that which is hewn from stone or wood, say of Bourdelle that while he may have been a brilliant designer, a distinguished modeler, a thinker, and a philosopher, he was not a sculptor because his chief creations were not born directly of the hammer and the chisel.

"There is something to be said for the point of view. Certainly Michaelangelo—he who could cut his visions out of stone almost as miraculously as Moses struck water from a rock—would have agreed with it promptly. Yet I can see no necessity thus to limit the word sculpture to its purest, its superlative meaning . . .

"From time to time, of course, Bourdelle did turn to actual carving with the direct attack of a Michaelangelo. He was brought up in the tradition of wood and stone and was thoroughly schooled in the use of the knife, the hammer and the chisel. Also, almost until his death, he possessed enough strength and flexibility of muscle and wrist to work his will in stone, when he so desired. But he preferred another material. It so happens that his genius manifested itself best in bronze. He was in bronze an epic poet. . . .

"Bourdelle's niche is secure against the centuries. Yet in our day we should be quick to make it a shrine, since he so admirably achieved the goal of modern art, style, without discrediting nature, that his bright light should serve to illuminate our sculptors of the younger generation."

Margaret Breuning of the *Post* compared Bourdelle with Rodin, his master and friend, who once styled him a "beacon of the future." "Bourdelle was vastly more intellectual in his approach to art," she wrote, "than was his one-time master and more widely known rival, Rodin. If he never matched the emotional appeal of Rodin's 'Balzac,' 'Penseur' and 'Citoyens de Calais,' he at least gave plenty of evidence that he was continually searching the history of the world for deeply serious events and characters . . .

"One advantage that Bourdelle had over

Rodin was that he was so completely the decorator. His intellect showed itself as completely in his design as in his interpretation of types, and as decorative sculpture has a life of its own, apart from its emotional content, the chances are that Bourdelle's decorative pieces will be more and more valued as time goes on."

Royal Cortissoz in the *Herald Tribune* paid high tribute to Bourdelle's craftsmanship, thought and imagination: "Bourdelle never stood still, he was a craftsman who had thought and imagination. He had the decorative touch, but it did not betray him into hollow arabesque. The formal composition, indeed, was not for him . . . He needed a more elastic issue, a poetic rather than a historical idea, an appeal to touch his heart as well as to stimulate his brain. When he got it, as in 'La Victoire,' he rose beautifully to his opportunity, General Alvear may have left him cold, but not the goddess forming part of his monument. Bourdelle ranks as one of the renovators of French sculpture partly because he had great skill and partly because he had something to say and had in him also a genius for dramatizing it."

Eakins, American Realist

The extensive showing of the work of Thomas Eakins at the Milch Galleries is of deep interest to the student as well as the admirers of Eakins. For it includes not only finished work but sketches and plans, revealing the toil and the slow steps by which the artist's ideas took shape and finally culminated in a finished product. "It will afford small comfort for the facile workers of today—the happy loiterers down the easiest way," Henry McBride wrote in the *Sun*.

"To say that Thomas Eakins was the great American realist is to sum up the man's life and his art," said Malcolm Vaughan in the *American*. "Yet it is scarcely possible to appreciate any one of his paintings without finding in it something besides realism, something more precious than all the reality in the world, namely, lyrical intuition. Eakins could see the facts of nature with a clarity of mind and eye such as few men have possessed. He could set these facts on canvas with an accuracy such as few men have equalled. But beyond the facts he painted lie the intuitive truths he expressed. Truth was his strongest passion. That is why his portraits, landscapes and subject pieces are more than reflections of factuality. They mirror the character of nature, the character of human beings and the character of the subjects to which he turned his brush."

The Eakins show was a treat to the eye of Royal Cortissoz of the *Herald Tribune*, hearty exponent of good drawing, for he exclaimed, "What structure there is in his portraits, and what draftsmanship! Here, indeed, is Eakins at his best, the zealous, devoted and authoritative craftsman, building up form with the knowledge of a master, and, to revert to the motive of individuality touched upon above, enriching it with a quality that he never got from any Paris training but solely out of his own artistic character."

Allen Tucker and Van Gogh

Allen Tucker, who, according to Henry Mc-

Bride of the *Sun*, "has the light and color of the impressionists and the fervid brushwork of Van Gogh, the post-impressionist" is having a special showing at the Rehn Galleries. In discussing the frequency with which the reviewers compared Tucker's work with Van Gogh's, McBride maintained that "a certain something which may be vaguely labeled as a manifestation of good taste 'comes off' every time in Tucker's canvases; and this, of course, is more than can be said for his tumultuous master, Van Gogh. Van Gogh had genius, but he lacked taste."

Edward Alden Jewell of the *Times* believes that Tucker, "so young and vigorous at the age of 67, has appointed for himself a course of development brooking no truce with either academism or the gentle art of marking time . . . Whatever else Tucker's pictures sometimes fail to accomplish, they may always be relied upon not to fall apart."

"He does not require the pictorial or exotic to stimulate his sensibility," Margaret Breuning wrote in the *Post*, "for he finds beauty of harmonious relations of line and mass in the most familiar of everyday subjects; piquant and exciting ideas and emotions in ordinary scenes. You cannot escape the impression that each one of these paintings and water colors is a different, yet utterly consistent, facet of a richly endowed and sensitive nature. It is because of this personal element in the painting of Allen Tucker that it makes so direct and lively an appeal to the beholder. Here is no conformity to a standardized fashion of art of any school whatever, but the expression of individual reactions in an artistic idiom exactly suited to convey them most vividly to the beholder."

Kuniyoshi Becoming Individual

A new exhibitor has been added to the list of American artists whose works the Downtown Gallery shows—Yasuo Kuniyoshi. Japanese by birth but American by training, Kuniyoshi has retained his oriental strain in turning to occidental forms and Edward Alden Jewell in the *Times* felt there was no trading of his birthright for a "mess of pottage."

Of this, his first one-man show in several years, comprising eleven canvases, Mr. Jewell said: "It used to be much more difficult for some of us to be enthusiastic about Kuniyoshi's work. Queer mannerisms were always getting in the way and one often had an uneasy feeling that the artist was striving to be fashionable at a time when novelties from Paris arrived on every ship. Either we have become accustomed to habits of style that may all along have been more sincere than they appeared, or Kuniyoshi has moved on into a realm of more serious achievement. Perhaps both factors are involved. The new pictures—several of them, at any rate—present him as a fine and puissant artist, absorbed in esthetic problems that are worthy of his talent; as a craftsman whose craft deports itself with modesty and seldom stops to salt the tail of winged imagination."

Kuniyoshi's Japanese friends consider his work very Parisian, but Mr. Jewell is inclined to disagree with them although he does not claim it as American either," but a quintessence of the artist's own spirit, upon whose aspira-

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tion victory is beginning to bestow her coveted imprint."

Critics Widely Disagree

Gwen Lux, whose "Eve" was rejected by Roxy as a decoration for International Music Hall, Rockefeller Center, held an exhibition of her sculpture at the Delphic Studios, New York. The critics widely disagreed.

Lewis Mumford in the *New Yorker* said: "Ten years ago, if a foreign visitor had asked for the names of ten promising young American sculptors, one would have been at a loss to reply. Today the case is different. Gwen Lux, for example, is a very promising artist. Her work, though not free from stylisticisms and improvisations of form which may turn into slippery gestures, is fresh, sometimes brilliant."

Edward Alden Jewell of the *Times*, said: "Gwen Lux's work is, in the main, of a decorative sort and some of it very effective. The exhibition contains, among other pieces, a powerful, brilliantly decorative head in terra cotta, called 'Amazon.'" Malcolm Vaughan of the *American*: "In her work design seems more noticeable than depth." Royal Cortissoz in the *Herald-Tribune*: "This talent diffuses itself in vague gropings after design that doesn't come off."

Helen A. Read of the *Brooklyn Eagle* felt that: "The main thing is that this young artist has ideas and emotions which she is passionately eager to express in form, and she brings to this expression style and craftsmanship." Margaret Breuning of the *Post* found that: "It seems a pity that a gifted young artist who has not yet mastered her alphabet of anatomy should embark on such an ambitious project."

As to the original model of "Eve" from which the Roxy-banned aluminum statue was cast, Margaret Breuning found that "it is like a substance that did not jell properly and has run unexpected and illogical protuberances and unmeaning form." The *Sun* held that, "despite the feeling that this particular creation has a closer kinship in spirit with the 'Genesis' of Epstein than with that of Holy Writ, this hesitant 'Eve' of Gwen Lux seems beautifully conceived." Mr. Cortissoz: "Eve is a type of brawny ugliness with exaggerated thigh and curiously shaped head." Mr. Jewell: "Plastically this piece is in certain respect vigorous and pleasing."

Danish Artist a "Primitive"

Carla Wellendorf, Danish artist who has lived for some time in Paris, held her first individual exhibition in America at the Marie Harriman Gallery. "She is a painter who is delighted with her medium," said the *Post*, "using a juicy pigment and a rich gamut of color. There are far too many items in her exhibit, the negligible ones rubbing elbows complacently with the excellent ones, but the impression is of a vivid personality expressing itself in terms of vitality and beauty. The still lifes register strongly, the textures, the surfaces and ingratiating accents of color being held to a compelling armature of design."

The *Sun*, referring to her as a "primitive painter," said: "Mme. Wellendorf has indeed

From Chill New England to Red-Hot Pele



"Barren Acres," by Gladys Brannigan.

Gladys Brannigan is holding a show at the Fifteen Gallery (Feb. 20-March 4) of recent oil paintings, landscape scenes done in Ireland, in this country (New Hampshire and Maine) and in the West Indies. "Barren Acres," reproduced here, shows her conception of New England.

The West Indies group is especially interesting because the locale is one not often visited by the tourist; some were painted in, the little West Indies, windward of the Leeward Islands,

a feeling for rich, warm color, and delves into the pigment as though she were quite unafraid of it. As, apparently, there has not been the discipline of years of training, the work is to be classed with that of the primitives. The quality that is so valuable in primitive work—freshness of feeling—is present in Mme. Wellendorf's work."

John Allison Called "Lyrical"

Most of the landscapes of John Allison included in his show at the Montross Gallery reveal his "lyrical, imaginative bent, his feeling for mood and low, rich color," according to the *Herald Tribune*. "At the same time," it continued, "he shows a curiously contradictory tendency in his painting. After delving into the spirit of a subject he turns a clear, keen eye on nature and paints a landscape such as 'The Covered Bridge' which has a great deal more truth than fantasy in the interpretation."

In comparing his first exhibitions with this recent one, the *Post* said: "In his later work the contemporary world appears. Yet he is by no means in the current of modernism or any other school. He stands apart interested

and on an island 15 miles north of Devil's Island, the French penal colony. Mrs. Brannigan was fortunate in being able to make a sketch, from the deck of the boat, of Mt. Pélé in full eruption with the lava boiling right out of the top. The volcano, though always smoking and casting forth cinders, rarely is seen in full eruption. One of the West Indies series of paintings was stolen last Fall from an exhibit held in the lounge of the Hotel Windsor and has never been recovered by the artist.

in the development of his own artistic expression and obviously imbued with a serious feeling for the America he knows, in marked contrast to the violent exhortation of 'our country 'tis of thee' that appears in so many of the canvases of our contemporary painters of recent foreign extraction."

"Whimsical" but "Difficult"

Milton Avery, who exhibited water colors at Gallery 144 West 13th Street, was termed variously, "whimsical" and "difficult" by the critics. His whimsy consists in registering "a vague loosely drawn image of the thing itself" rather than an authentic interpretation of an object, according to the *Herald-Tribune*.

Henry McBride observed that people who are just taking up the study of art will find him difficult because sometimes they will not know at all what he is up to. "People with more experience," in his opinion, however, "will

[Continued on page 18]

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Memorial for Nave



Royston Nave Memorial Gallery.

Victoria, Texas, home of the late Royston Nave, now possesses an enduring memorial to this painter, whose art was so closely linked with the life of the Southwest. The small but beautiful Royston Nave Memorial Hall, a gift of the artist's widow, contains liberal gallery space and a modern library. In it are housed 70 Nave paintings, loaned for an indefinite period by Mrs. Nave. The building, a fine example of Grecian symmetry, was designed by Atlee B. Ayers, and the landscape work was done by Day P. McNeel.

Mr. Nave was born in La Grange, Texas, but obtained his artistic training in the East, studying under Robert Henri, Lawton Parker and Irving Wiles in New York. After spending some years in Europe, he returned to Texas where he specialized in portraits and landscapes of the Southwest until his death two years ago. Aside from local shows, Mr. Nave exhibited at the National Academy of Design, the Pennsylvania Academy, the Carnegie International and at the Milch Galleries.

Whitewash Might Serve

"Well," said Miss Rose Maddier to Mr. Vandyke Brown, "I'd give Vermilion dollars if this Mr. Lapis Lazuli friend of yours could cure my Permanent Blues."

—Contributed.

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Pittsburgh Annual

The 23rd annual exhibition of the Associated Artists of Pittsburgh is now being held at Carnegie Institute. Paintings, sculpture and the various phases of the graphic medium make up a large and representative showing. John Kane, most famous of all house painters, once again broke into the news columns, winning the Associated Artists first prize of \$150 with his typical Kane canvas, "Liberty Bridge."

The second Associated prize (\$100) was awarded to Ralph Bowman for his portrait composition, "Betty Joan," showing a golden-haired young girl. The third, \$50, went to L. W. Blanchard for "Bray's Bend," a landscape painted from an elevated perspective. Alfred H. Bennett won the Carnegie Institute prize of \$250 for the best group of three or more paintings, with "Houseboats." The Ida Smith Memorial prize of \$100 for figure work went to Alexander J. Kostellow's "Interior," depicting two women seated beside an old-fashion kitchen range. Edward B. Lee won the Camilla Robb Russell memorial prize of \$25 with his seashore scene, "La Hoche Perce, Gaspe P. I." The alumnae prize of the Pittsburgh School of Design for Women, for which only women are eligible, was awarded to Esther Phillips for "Looking Down Brady Street Bridge."

England May Loan Art

England is beginning to realize in connection with her great Burlington House exhibitions that she can not always be the receiver, never the giver. Dispatches from London state that Sir Philip Sassoon, noted banking figure and chairman of the British National Gallery, is in favor of a change in policy so that the famous old masters, now imprisoned in the national galleries, may, at last, visit foreign shores. This can only come about through an act of Parliament, but the feeling in art circles, according to the New York *Herald Tribune*, is that through Sir Philip's powerful influence "the hitherto unattainable may happen."

Britain has long guarded jealously her art treasures. Once lodged in the National Gallery, a work of art could never be taken out, not even to be moved the short distance to the Royal Academy for inclusion in the international exhibitions at Burlington House. The reason given was the danger of damage, a danger which did not prevent the United States, France, Germany, Holland, Belgium, Italy and others from sending their masterpieces to London.

Lucien Demotte's Gift to Toledo

Lucien Demotte, New York and Paris art dealer, has presented the Toledo Museum of Art with a Gothic stone figure of St. Joseph of Aramathia. It is credited to the Picardy school of French Gothic sculpture, dating from the XVth century. The saint is depicted in ecclesiastical robes which fall in the long, graceful folds characteristic of the Gothic style. Traces of polychrome cling to the stone

MARIE HARRIMAN GALLERY
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Evaluating Pascin

The art critics of Philadelphia gave an evaluation of the art of Jules Pascin in a memorial exhibition, which was held by the Mellon Galleries in Philadelphia. C. H. Bonte in the Philadelphia *Inquirer* called him "a painter's painter, rather than one whose great gifts are at once recognized by the mere casual beholder."

Bonte then compared the "ethereal and dream-like quality" of Pascin paintings with Debussy's "Pelleas and Melisande," saying: "There is no doubting the rich quality of his draughtsmanship, while the pale, delicate tones of his oils in particular have to them the sensitiveness of lyric poetry. He establishes this quality even in his nude women, which predominate among the oils in the present exhibition, and like most modern French artists who depict this subject, he finds in it something quite amusing as well as beautiful."

"One of the most delicate of painters, Pascin's records upon canvas were created with an ease sublimely careless but directed with unerring artistic intuition," wrote Weldon Bailey in the Philadelphia *Record*. "His color is rarely vivid, but always dreamily rich with the iridescence of a very old vase. His modeling, subtle as it is, has tremendous strength. His outlines, sparingly and sketchily used, speak eloquently his sympathy with the flesh of his models. His hand and brain were an instrument the precision of which put our most sensitive machines to shame."

Dorothy Gaffy of the *Public Ledger* wrote that it was "through the senses rather than through sterner channels of the imagination that Pascin drew the dreamy-breath of his art spirit. . . . His were the delicate innuendos of decadence. The wispy light-and-shadow, high-keyed but melancholy conceptions of grisettes have a delicate, fragile, emotional background that unhappily was more unhealthy than robust. These little girls of Pascin's are faded orchids. One hesitates to picture their futures. He met many of them in Montparnasse, how and why one may infer from more than one canvas."

Francis Paulus Dead

A heart attack proved fatal to Francis Paulus, Detroit artist, who died on Feb. 3 at the age of 72 in that city.

When he started to study art at the age of 20 there was so little artistic atmosphere in Detroit, he went to Philadelphia as a student at the Pennsylvania Academy of Fine Arts. From there he went to Paris and Munich and studied under Bonnat and Loefftz. He was a member of the Internationale Societe de la Gravure Originale et Noir of Paris and the Munich Society of Etchers. He received recognition and honors in Brussels, Antwerp, Ghent and Paris and was equally well known in America.

Mr. Paulus spent a good part of his life in Europe, living in the quaint Belgian city of Bruges, which he never tired of painting and etching. It is said that he discovered Bruges artistically; when he first went there, he was almost alone, and since then it has been the favored spot of many artists.

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Speed in Design



Costume Design for "Electra,"
by Lillian Gaertner Palmedo.

At the age of 14 Lillian Gaertner, now Mrs. Palmedo, began the study of design under Prof. Josef Hoffman in Vienna. At 18, having come to New York, she designed and executed the gigantic mural in the Ziegfeld Theatre, comprising 600 figures and covering 25,000 square feet. At 21 she held her first exhibition at the Anderson Galleries, New York. At 23 she obtained the post with the Metropolitan Opera Company to design the costumes of its new productions, and subsequently she did "Bocanegra," "Electra," "Donna Juanita," "Zoraima" and "Die Aegyptische Helene." Now, at 26, she is holding her second exhibition, comprising murals, costumes and designs, at the Marie Sterner Galleries, New York, until Feb. 25. More than 200 pictures comprise the show, all the product of the last three years.

Chicago Changes Schedule

Owing to the great exhibition of world masterpieces to be held at the Art Institute of Chicago, from June to November, in connection with the Century of Progress Exposition, the following changes have been in the annual exhibitions:

The 13th International water color exhibition, usually held in April and May, will be omitted; the 46th annual exhibition of paintings and sculpture by American artists, usually scheduled for October and November, will also be omitted; the 4th International exhibition of lithography and wood engravings, heretofore held in January, and the 2nd International exhibition of etching and engraving, formerly held in April and May, will be combined with the World's Fair exhibitions in the print galleries.

Hawaiian Wave

The employment by a territorial commission of Robert Lee Eskridge, Chicago artist visiting in Honolulu, to decorate a Hawaiian exhibit for the Century of Progress Exposition at Chicago has stirred up a "home rule" movement among artists who reside in Honolulu, who vigorously protest against the award being given to a non-resident. The project calls for two large mural paintings, representing Hawaii in 1833 and 1933, in conjunction with a constructed grass house facade on the one side and a modern urban construction on the other, featuring Hawaiian products.

According to Clifford Gessler, critic of the Honolulu *Star-Bulletin*, the commission began work late; there was little time remaining and the members, none of whom was an artist, knew little about the local art movement. As Mr. Eskridge was known to have done several murals for John Holabird, Chicago architect, negotiations were opened with him. Local artists heard of it and a representative of the Association of Honolulu Artists called on the secretary of the territory, Raymond C. Brown, who was chairman of the commission.

Mr. Brown then called, through the association, for local designs and estimates to be given within a week, as the work has to be completed by March 1. Four local artists and Mr. Eskridge submitted designs, with the result that the Chicago artist was awarded the commission. Several artists then wrote letters to the newspapers, among them Madge Tennant, who listed six local artists as qualified. Others felt that all such awards should be made in open competition over an adequate period of time, and, other things being equal, that preference should be given to local artists.

Mr. Brown admitted frankly that until the protest was made, he did not know that there was an artists' association in Honolulu. The comment was made that he would not have been so uninformed if he had read the art pages of the two Honolulu newspapers. The controversy led to a discussion of "Hawaiian Art for Hawaii." The practice of employing mainland commercial artists for advertising work in Hawaii was questioned. It is predicted that the subject will be brought before the Hawaiian territorial legislature this Spring.

One direct result of the squabble has been to stimulate public interest in the association's annual exhibition, to be held from March 17 to 31.

New York Art Dealer Dies

Fred J. Blanck, for 15 years in the employ of the Howard Young Galleries, died at his home in New York at the age of 47, after an illness of many months. Prior to his connection with the above firm he was for sixteen years in the employ of the galleries of Scott & Fowles.

Hawaiian Prints in St. Louis

During February, St. Louis is having an exclusive showing of prints by fifteen Hawaiian artists at the Studio House. They were exhibited at the Honolulu Academy last November.

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500) 30 East 57 Street, New York, for circular
and instructions for sending entries.

New York Criticism

[Continued from page 15]

take a certain pleasure in Mr. Avery's breeziness, boldness and exclusiveness. They know that that kind of gallantry is possible only to men of talent."

Another Painter of Bali

Bali, that Utopian isle whose inhabitants all have money and which Maurice Sterne is said to have "discovered" more than 20 years ago, is coming more and more into the foreground at art exhibits—a sort of distant Taos. The latest exponent of the Balinese type is Elizabeth Telling, whose drawings have just been shown at the Marie Sterner Gallery.

In choosing her subjects Miss Telling, whose second one-man show in New York this was, ranged up and down the social scale from a rice-field worker to princesses. The *Times* said: "One who has never been to Bali leaves her exhibition with the conviction that she portrays its citizens with insight and without flattery. . . . Without in any way sentimentalizing her subjects, she conveys clearly her sympathy with them."

Ethel Katz's Water Colors

Ethel Katz, one of the young members of the Midtown Galleries group, stepped out of the routine of the co-operative shows and into the limelight of her first individual exhibition of water colors. Her art training has been varied since she passed through the Boston Museum Art School, studying with such artists as Henry Rittenberg, the late Samuel Halpert, Randall Davey and Howard Giles.

Her subjects, painted along the New England coast, revealed "more directness and vigor than the average practitioner," according to Carlyle Burrows in the *Herald-Tribune*. Margaret Breuning in the *Post* saw in her work, "verve and a note of gaiety well sustained," in addition to a "trenchant and direct attack on each subject."

Scott's California Mountains

Clyde Scott, who is a Californian by adoption but has New England ancestry and training, held his first eastern show at the Pascal M. Gatterdam Gallery. He is enchanted by the hills, ridges and mountains of California and paints their powerful masses in the changing seasons.

The *Times* critic felt that Mr. Scott was somewhat "literal" in his "conscientious transferring to canvas of rugged landscape and clear color" and worked "a little closely from the illustrator's angle." Despite the fact that he deplored Scott's lack of transmutation in vision he felt that the pictures were "soundly painted."

Following Braque and Picasso

John Graham, called by the *Sun* "another pedestrian on the elusive trail that Braque and

Picasso blazed long ago," exhibited some of his recent abstractions at the Eighth Street Gallery. "Graham is no artist for the person who keeps to the shallow waters of aesthetic appreciation," said the *Sun*. He is distinctly deep, even verges upon the unfathomable, if the simple observer, reaching about for a straw, to cling to, grasps at the titles the artist attaches to his paintings. But then titles on abstract works are either a confession of a feeling of insufficiency on the artist's part or else an indulgence in pure humor. In either case they are not to be taken over-seriously."

The *Herald-Tribune*, likewise finding the titles to be more confusing than helpful, added: "There are strong colors in these paintings, and the images created, if not understandable in terms of reality, are at least ingenious. But the ideas involved have been treated at great length by more original men than Graham, and his work cannot seem otherwise than badly imitative."

Knights Color Subtle, But Intense

Subtle colors, distinguished by a note of intensity but managing to avoid dramatic effect, are to be found in the landscapes, figure paintings and drawings which Frederic Knight exhibited at An American Group, observed the *Herald-Tribune*.

In this regard, Margaret Breuning of the *Post* said that Mr. Knight is "able to secure his effects without chromatic lavishness, making each note of color count decisively in the final harmony of effect." Mrs. Breuning also noted that a tendency "to vagueness and floating planes discernible in his previous work" has given way to landscape canvases built up "solidly so that one receives an impression of ponderable weight in the masses of earth and rolling hills, with detail subordinated to the unity of the design."

From Florence to Popocatepetl

Being an art teacher in the public schools, Helen Young, who exhibited oils and water colors at the Morton Gallery, makes up for her winters of confinement by being "foot-loose" in the Summer. Gleanings from such immensely separated areas as Mount Popocatepetl, Mexico and Florence, Italy, are recorded in both mediums. The critics seemed to prefer her water colors, saying, as did Margaret Breuning in the *Post*, that they have "always a freshness of vision, an emotional closeness to the thing she depicts." "Miss Young's special talent is for water color," asserted Carlyle Burrows in the *Herald-Tribune*, "a medium she handles with breadth and ease at her best, and with an eye for the significant aspect of a given scene."

Miss Young won the Anna Hyatt Huntington water color prize with "Popocatepetl-Mexico" in the recent exhibition of the National Association of Women Painters and Sculptors.

"Southern Academy"

Nan Sheets, Oklahoma City artist, has succeeded Paul Mersereau as president for 1933 of the Southern National Academy of Design. Mr. Mersereau has not altogether retired from active office in the Academy; he is now its secretary. In connection with the election, Mr. Mersereau said that Oklahoma City was to be congratulated on having the 1933 headquarters of the Academy and being possessed of an artist of such broad influence as Mrs. Sheets.

Watson Neyland, of Liberty, Tex., is now vice-president.

The art world will be particularly interested in the fact that the "Southern Academy" seems to be a full fledged rival of the more conservative Southern States Art League,—and will be delighted to see "the feathers fly."

Following is the list of members and associate members of the Southern National Academy: Audley Dean Nicols, Texas; Watson Neyland, Texas; Mary Bonner, Texas and Paris, France; Christopher Murphy, Jr., Georgia; Alexander J. Drysdale, Louisiana; Jerry Farnsworth, South Carolina; Nan Sheets, Oklahoma; Helen Sawyer, South Carolina; Paul Mersereau, Louisiana; Alfred Hutty, South Carolina; Maurice Braun, San Diego, Cal.; Voyle Neville Armstrong, Texas; Emma Richardson Cherry, Texas; Mrs. B. King Couper, North Carolina and Paris, France; Gutson Borglum, Texas; Clarence Alfred Stagg, Tennessee; Christopher H. Teesdale, Texas; Steffan Wolfgang, Geo. Thomas, Georgia; Boger Gonzales, Texas; Julian Muench, Texas; Margaret M. Law, Baltimore, Md.; Frank Reaugh, Texas; Doris Lucile Porter, Virginia; Paul Rodda Cook, Texas; Alan D. Cochran, Georgia and New York.

Associate members: Charles H. Althiede, Texas; Charles Christian Krutcle, Tennessee; Alice Chilton, Texas; Wallace Bolinger, Louisiana.

Associate members in order to become full members are required to show four canvases at two annual exhibitions and pass with a unanimous vote. The 1933 annual exhibition will be held in Memphis the last week in October and the first two weeks in November. Artists desiring admission are requested to apply to the secretary by Sept. 1.

Woodbury's Pictures of Eclipse

Charles H. Woodbury's painting "The Changing Tide," which was awarded the Palmer Memorial prize of \$1,000 at the Winter exhibition of the National Academy of Design, was included in his one-man show at the Guild of Boston Artists.

Of special interest was a group of five small sketches of the "Eclipse of 1932," painted at Ogunquit, Maine. The first was done just before the eclipse, another half an hour before totality, one at the time of totality, and one a quarter of an hour later.

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ART AND THE WOMEN OF AMERICA

Editor, Florence Topping Green, Past Chairman of the Art Division, General Federation of Women's Clubs

Magic Windows

A home with good paintings has magic windows in its walls.

At a recent art exhibition a clubwoman remarked: "I'd like to buy that painting if I only had a place to hang it."

Since she had recently built a large new house, the exclamation seemed strange, until, after questioning, she revealed the fact that the architect who planned her home had paneled all of the walls and in each good picture space had placed an ornamental electric fixture.

This case is not the exception; it is the rule at the present time in public buildings, schools, libraries, town halls and in a few woman's clubs.

A large, very beautiful clubhouse was erected in New Jersey, and when it was finished it was discovered that there was not a space anywhere for paintings. This club won a fine painting for an art prize and since that time hanging arrangements have been made and several more pictures placed on the walls.

The Friday Morning Club, Los Angeles, had an art gallery added to its building and, besides this, there are fine spaces in which are placed well selected paintings by present day artists. The new million dollar Woman's Club in Chicago has such fine well lighted hanging space that a constant succession of exhibitions are held there. The American Woman's Association, New York, added a gallery when it found the wall space and lighting in the new building was inadequate. The association has a circulating art gallery, one of very few in America. Oil and water color paintings may be borrowed by the members. Very often the patron finds that the lovely tone in flower studies, water or beach scenes, the decorative panel, or the picture that just fills the space over the fireplace, adds so much to the beauty of her home that she buys what she borrowed. All of the clubs that have started this plan are finding it successful.

The reason architects eliminate paintings dates back to the abuse of pictures during the Victorian age, when walls were literally covered with a mass of unrelated canvases, many in huge shadow boxes, the principal favorites being the sickly sentimental French paintings of the period, hung one above the other. This caused a revulsion against pictures of any kind.

Another factor in the situation is the wall paper industry. As long as wall covering is flowered, ornate, decorative in itself, it is not a good background.

The best plan would be for the artist, architect and wall decorator to get together and help one another.

In old castles and homes in England, you will find many beautifully painted portraits, worth fabulous sums at the present day. It was considered the proper thing to be painted for future generations. How many people now have their portraits painted for their descendants? The nearest to it have been the crayon monstrosities of the past decade and the photograph, which is a very poor substitute.

In gaining the co-operation of the architects, propaganda can be spread by the women. They are the ones who can cause a reformation, because both homes and clubhouses are built to please them. So, be sure to see to it that picture space is ample, and then, slowly and by degrees, just as you can afford it, add

Questions on American Art for Prize Test

The tenth list of questions in THE ART DIGEST follows:

- 1.—Name the woman sculptor who was chosen to make the bust of Gilbert Stuart, in the Hall of Fame, New York University.
- 2.—Name the sculptor who designed the \$50 gold coin commemorating the Panama Pacific Exposition.
- 3.—Who designed the U. S. Army and Navy Chaplains medal?
- 4.—Name the sculptor who in 1917 founded the American Red Cross Studio in Paris for portrait masks for disfigured soldiers.
- 5.—Name the religious sects whose prejudice against sculpture did much to hinder the progress in the early days of American art.
- 6.—What study did they prevent?
- 7.—Name the woman sculptor who has modeled more than thirty fountains, most of them representing children in attractive attitudes.
- 8.—Name a woman sculptor who proved herself peculiarly fitted to portray children.
- 9.—Name her three most important works.

Please retain all your answers until the competition is closed. Prizes of paintings, sculpture and etchings will be presented to state, clubs sending in the greatest number of correct answers. Back numbers containing questions may be obtained. The contest may be entered as late as April.

paintings selected from exhibitions, galleries and studios. If your selection is careful you will be able to buy for a song paintings that will be treasures in the future.

INDUSTRIAL ART COMMITTEE

Mrs. Frederick B. Hall, of Missouri, newly appointed chairman of the Industrial Art Committee of the General Federation of Women's Clubs, sends this message: "During the past few years we have studied the art of European and oriental countries, the art of the American Indian and our own American artists; we have visited museums, galleries, churches and studios. We shall continue to encourage talented students and artists, and buy their work, but, in keeping with Mrs. Poole's program, we shall study industrial art, comparing articles of American manufacture with similar articles from abroad. For example art in architecture (house building, landscape architecture, garden sculpture, churches, court houses and other public buildings) and furniture and decorations (pottery, glass, rugs, fabric, wall papers, silver, reproductions of paintings and prints). The field is broad and interesting.

"Women are more art conscious than men; at least, they have more time to study, and in their buying they have the opportunity to choose—their privilege to demand the best."

Mrs. Hall further plans to work for an art instructor in every school, for the placement of paintings, prints and sculpture in auditoriums, and for credits to be given by colleges and universities for art work. She added: "We

should see that there are art books in every town library and that the library subscribe to THE ART DIGEST,—for the Woman's Page has given us a program in keeping with Mrs. Poole's message in the creation of interest in American art. This profusely illustrated magazine is an authority on art news in our country—I consider it a most stimulating program." This message was sent by Mrs. Hall to chairmen in all the states.

DECLINE OF PARIS DESIGN

With our leading stores featuring American designs for the first time and proclaiming "We sell nothing French," and with many of our artists turning to design with excellent results America seems to be at last coming into her own so far as style is concerned.

SUCCESSFUL VENTURE IN MONTANA

Mrs. Vesta D. Robbins, state chairman, has put on a successful rotary of Montana's professional art. This was done without any funds to work with and without assessing the artists. Money was raised in various ways to pay the expenses. Thirty-two artists are represented, and there are twenty-four requests from clubs for the show, which is now booked until late April. Clubs in the Glacier Park section will put on the show during the tourist season. There is a great deal of newspaper publicity and sales are bound to be made. Mrs. Robbins, has prepared a talk, describing each painting and giving biographical sketches of the artists.

"The Poorest School of Art"

W. B. McCormick, veteran critic, was not pleased with the display of contemporary American art the Whitney Museum has made, and he did not hesitate to say so in his column, "Our Art and Life," in the New York American.

In the light of the belief that a museum such as the Whitney acquires paintings representative of the particular period in which they were painted, Mr. McCormick said a visitor to the museum "might well assume that most of our younger American painters were simply trying to imitate those French and other European artists who have formed the 'School of Paris.'"

"That a group of young American artists

and more especially a group supposed to be very much 'in the know' should have turned out such a singularly old-fashioned collection of paintings as make up this display" seemed almost unbelievable to Mr. McCormick.

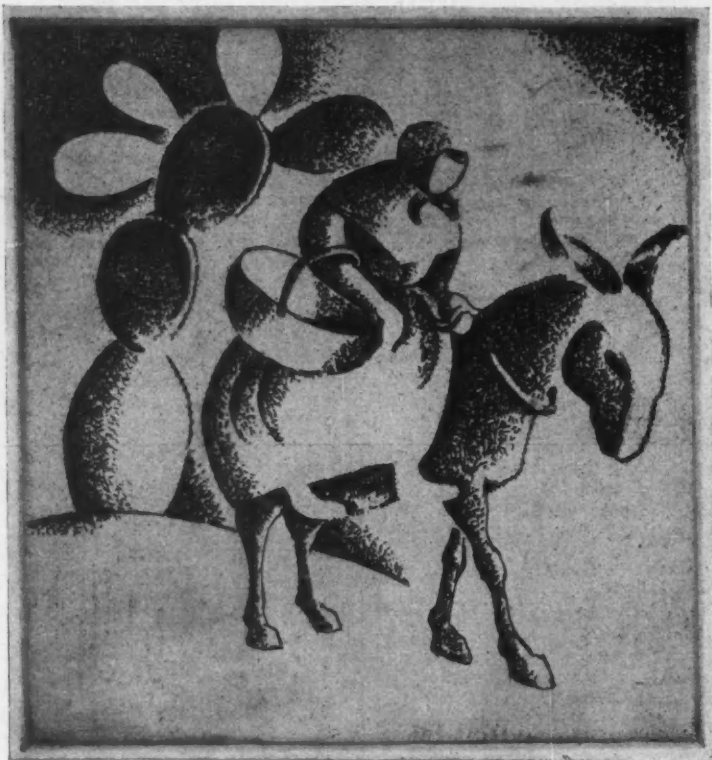
The only two paintings he could find to praise were Lucile Blanch's "August Landscape" and Eugene Speicher's "Lucia." As for the rest he maintained they had fallen under the spell of "the poorest school of art, in so far as the tradition of fine painting is concerned, that was ever born in the City of Light."

Art as It Is "Wrapped Up"

A collection of packages and containers, expressing the best in designers' art, will be placed on exhibition at the Art Center in New York from Feb. 20 to Mar. 4.

Among the Print Makers, Old and Modern

Offin Shows the Prints He Made in Majorca



"Going to Town, Majorca," Etching by Charles Z. Offin.

Charles Z. Offin, member of the art faculty of the College of the City of New York and director of the Etchers' Guild, is showing for the first time in New York at the Grand Central Art Galleries, the prints which he made two years ago on the Island of Majorca. They have already been exhibited in Europe. The etchings and lithographs are augmented by a few drawings.

George W. Eggers, head of the art department of the College of the City of New York, wrote in the foreword to the catalogue:

"The present exhibition reveals the work of a man who has gone about the world responding to the stimulus of varied scenes—responding as a traveler is privileged to do to the newness of things while they are yet new and strange to him, and with an adequate technique for making permanent the factor of 'first time seen' that those initial impressions may be received by others as well as

by himself. In a broader sense this is a fundamental trait of any true artist; though his voyage may be only around his own chamber it is the artist's peculiar gift to see at will the old, familiar thing as a new born wonder."

The etching herewith reproduced, an example of which is in the collection of Lessing J. Rosenwald, who prefers old masters, is remarkable for its resemblance in modelling to a lithograph. Its making was a feat the difficulty of which will be appreciated by artists.

Japanese Prints for Fogg

A collection of more than 3,000 Japanese prints, formerly the property of Dr. Arthur B. Duel of New York, has been presented to the Fogg Museum, Harvard University, by a group of anonymous donors. The collection is, according to the New York Sun, one of the largest in the country, containing many items of great rarity and beauty. Officials state that the gift has added virtually a whole new department to the museum.

Included in the collection are a representative group of primitives; fine examples by Harunobu; some strong actor prints by such masters as Shunsho, Buncho and Shungei, and a large group of surimono.

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Contrast

A number of prints selected from the large collection by two French artists of the XVIIIth century, Abraham Bosse and Charles Nicolas Cochin, which was anonymously given to the New York Public Library last year, are on view in the print room during February.

"The interest of this exhibition," Frank Weitenkampf, the print curator, wrote, "quite apart from what artistic standing these artists have, lies particularly in the neat illustration of an old truism as to the historical significance of art. Art worth while reflects the period which produced it. It may do that by the straight reproduction of outer appearances of human life—customs, costumes and surroundings. It may do it rather by mirroring the spirit of its time.

"The two artists here coupled for the purpose of the argument were different enough in all conscience. Bosse, somewhat austere, an independent temperament, who would not bow to the *grande siècle* and the *roi soleil*, a rebel against traditions imposed by the Academy so strongly in royal favor, and a bit dry, a bit bourgeois, in the expression of his art, which was as straightforward as his nature. And Cochin, a favorite at court and successful in general socially (and thereby exercising great power,) swimming with the tide; befriended by Madame Pompadour and her brother, the Marquis de Marigny; winning the highest honors of the Academy; opposed to the involved extravagances of the rococo style and yet eventually adopting a saccharine allegorical sauce for his pictures; an artist of remarkable facility and skill, whose hand allied itself to the copper plate for the production of many things that were pleasant to the public.

"The interest of Bosse's prints is strongly, not to say overwhelmingly, documentary. His 'audacious individualism' showed itself in his attitude rather than in any outstanding originality of style. But he was a good craftsman and he fortunately did most of his work in the sphere to which he was best fitted. The day's job brought him also to the picturing of great military and other events and ceremonies, but he was most at home in the depiction of life about him, and in that he most attracts and holds us. Even his dryness was in measure a characteristic of his time. But he gave a pictorial exposition of the principle 'nothing human is foreign to me,' and it seems pretty evident that in that element is to be found the main reason why he lived in the annals of art.

"In his heads, nearly all in profile, set in engraved frames in medallion style, Cochin reflects his time, like Bosse. Only, instead of mirroring actions he reflects brains. Here is a parade of the celebrities of his time, appearing without decorative or allegorical flummery, character studies in the best sense of the word. We are told that when Cochin exhibited forty-six portrait drawings at the Salon of 1753, the Comte de Caylus wrote of them: 'This charming artist has exhibited a large number of profiles of artists and amateurs of art which are of the same size and the resemblance in which is striking . . . One cannot help wishing that they might be engraved and that they might form a series . . . This enterprise would be all the more agreeable since that is a kind of picture by which one might know, without error, those who, with the same tastes,

[Continued on page 30]

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Priced, with one exception, at \$15.00. Subscriptions or requests for Handforth exhibitions should be addressed to the

Director, Mrs. Charles Whitmore

Among the Print Makers, Old and Modern

Fifty Modern Prints

In view of the temporary absence of the "Fifty Prints of the Year" from the field of graphic art, the exhibition of "Fifty Modern Prints," sponsored by the Weyhe Galleries of New York, is proving a particularly welcome addition to the calendar of print exhibitions. While this show follows somewhat the same lines as that annually staged by the American Institute of Graphic Arts, it can in no way be classed as a substitute.

The "Fifty Modern Prints" covers a more specialized ground, being limited almost completely to the so-called "left wing" and containing little that might be classed as conservative. The Weyhe Galleries in their catalogue foreword state that the exhibition is intended as an "independent contribution to an estimate of the fine prints of the year."

Significant of the new trend in print making is the fact that of the "Fifty," thirty-three are lithographs, nine are etchings, seven are wood cuts, and one illustrates Frank Osborn's new medium, the air-brush. Edward Alden Jewell of the New York Times points out that "few professional users of the air-brush are aware of this instrument's resources. Mr. Osborn makes his drawings with a stencil and is thus able to produce as many 'impressions' as he wishes. No two, of course, are exactly alike."

The exhibition proved to be a "peculiarly exhilarating experience" to Mr. Jewell, who wrote: "Certainly Mr. Weyhe and Mr. Zigrosser have assembled a splendid lot of modern prints—all of them made in 1932 and nearly all of them guiltless of academism. There isn't any dead wood here. The work, as a whole is fresh and adventurous. Some of it is delightfully exuberant. No one interested in prints, or for that matter in art, should pass it up."

Among the artists singled out by this critic for special mention in his review were: Peggy Bacon, Wanda Gag, Adolf Dehn, Mabel Dwight, Caroline Durieux, Charles Locke—classified as satire exponents—Edith Newton, George Biddle, Ruth Starr Rose, Stow Wengenroth, Thomas Nason, Victoria Hutson, Arnold Friedman, Thomas Handforth, Angelo Pinto, Max Weber, Fiske Boyd, Richard Day, Dorothy McEntee, Julius Lankes, Howard Cook, Vincent Glinsky, Kenneth Hayes Miller, Lillian Linding, Jack Taylor, Benton Spruance, Louis Lozowick, Reginald Marsh, Stuart Davis, Ernest Fiene, Raphael Soyer, André Ruellan, Mahonri Young, Emil Ganso, Norman Jacobson, Rockwell Kent, Esther Williams, Frank Osborn.

Prints in Three Media

The Print Club of Rochester is presenting a three-man exhibition of wood engravings by Thomas Nason, etchings and dry points by Roi Partridge and lithographs by Stow Wengenroth, until Feb. 20. The prints are loans of the artists' dealers; the work of Nason and Partridge coming from The Print Corner, Hingham Center, and that of Wengenroth from the Macbeth Gallery, New York.

A Clare Leighton Show

An exhibition of woodblock prints by Clare Leighton is being held at Mrs. Ripley Hitchcock's New York home, 29 East 73rd St., until Feb. 25. The collection, arranged by Blanche A. Byerley, will include her new Lumber Camp Series, done last year.

Sensitive Critic Sketches Sensitive Artist



"The Marine Painter," by Felix Buhot.

J. H. Bender, of the Alden Galleries, Kansas City, has made for his publication, *Fine Prints*, the first English translation of the remarkable tribute Arsene Alexandre paid to the sensitive etcher, Felix Buhot.

"Certain souls there are," wrote the critic, "who, like precious jewels, are rarely shown. They are locked in jealous cases to live for centuries as in a tomb. A very few people have seen them, have admired them, but the multitude will tramp the earth which covers them. Nevertheless, they have fulfilled their mission of beauty."

"Buhot was one of these souls. By nature sweet, refined, gracious, but sensitive to an extreme. He was born, unfortunately, in a time and society which was unsympathetic and for which he in turn had no sympathy, and so he chose to remain coldly within himself among his rare and subtle art and his deep thoughts."

"Few men who met him loved him; he would not let those who were incapable of understanding him be his friends, nor would he let unfriendly eyes look at his art if he could help it. Delicate in a marvelous

way, quick to become enthusiastic and quick to become desperate, he loved a great deal and suffered much. Coarse and indifferent natures could not understand him . . .

"His spirit can be compared to the sun, which, glistening in its deep blue field, is suddenly veiled by a cloud arriving and passing with astounding speed, only to shine again, and again be covered by another cloud . . . This is a true picture of how rapidly this ultra sensitive nature changed from torment to joy and then back again. His work is a true reflection of his life . . .

"When one sees in the salons so many huge painted canvases which do not mean a thing and notices the very high prices which are asked for them, one cannot help but gaze with astonishment. All of these could have been expressed with a few well chosen lines on a piece of paper. . . .

"Do not think that the modest little etching before you has not cost the artist as much work and worry as the large picture. But there is the one, all gorgeous in colors and gilded frame, while the other is just a scrap of paper."



"An Autumn Morning," by Felix Buhot.

The News and Opinion of Books on Art

A Sachs Book

What might be termed a guide book to the artistic life of Paris in the ten years, 1918-1928, is Maurice Sachs's "Decade of Illusion," translated by his wife, Gwladys Matthews Sachs (New York; Alfred Knopf; \$3.50). The book is illustrated with 21 previously unpublished photographs, ranging in subject from Proust on his death-bed and Matisse in the Louvre to Picasso in Montparnasse and Pompeii.

Mr. Sachs, who is a prominent art critic and lecturer both in his native France and America, is a young man of 27 years, but he has known an acquaintanceship with many outstanding artistic personalities. He has dedicated this work to Jean Cocteau through whose friendship he met most of the persons famous in France today. Mr. Sachs says that it was from the painters and writers and not from schools or colleges that he learned about literature and painting.

In differentiating between France and America, Mr. Sachs says: "The individual American is strong only alone; the Frenchman only *en masse*." American individualism, in his opinion, has resulted in the production of few celebrated men, while the "French grouping, mediocre enough in mass, is the breeding-ground for numberless free spirits." In the first half of the book he presents this "breeding-ground," and the number of "free spirits" he mentions and sketchily describes reads like a "Who's Who" of the artistic and society folk of Paris.

The latter half of the book is of particular interest by reason of his more detailed and personal discussion of Picasso, among others. The author gives an original interpretation of Picasso and his work and influence.

In the chapter on Cubism, Mr. Sachs makes the statement that the history of Cubism in its beginning is first and foremost the history of Picasso, and likewise that the history of Picasso is largely the history of the development of Cubism. "Pictorial abstraction," he says, "no matter how much it has been used before or since, is the gift which Picasso has given the world." He considers abstract painting one of the "three moral events which have made the widest echo in this century," the other two being Freud's discovery and the Russian revolution.

Mr. Sachs becomes veritably eulogistic in his praise of Picasso whom he terms a "genius, so great that he has produced nothing without value." He admits, however, that when Piccas-

so returns to *absolute* painting he "fabricates a thing of inconceivable dullness." With his discovery of Cubism in 1909, Picasso "liberated the soul, he liberated painting, he hypnotized the century," is the belief of this writer.

Picasso, the man, is presented following the critical interpretation of Picasso, the artist. The reader is told that, outside of his painting, the artist seems to have no other interest but his son. He is an isolated individual whom it is more difficult to see than it is "to kneel at the feet of the Pope." He works in spells; never paints from nature; draws a great deal and makes many sketches. The author concludes his commentary on the artist: "No luminous fame is more justified than is that of Picasso."

Hans Burgkmair

The graphic art of Hans Burgkmair of Augsburg (1473-1531) is the subject of a monograph by Arthur Burkhard, professor at Harvard University. This is the fifteenth in the series "Meister der Graphik" (Berlin; Klinkhardt & Biermann; 20 R. Marks), edited by Hermann Voss.

Burgkmair was considered one of the most versatile figures of early XVIth century German art. He was born in Augsburg, the center of graphic art in southern Germany. The son of a painter, early in life he turned to the graphic medium. He came under the influence of Schöngauer and then turned to the Netherlands and Italy for inspiration. In a brief introduction, Prof. Burkhard presents the outstanding facts of Burgkmair's life and the chief characteristics of his style. The author includes an exhaustive bibliography, a catalogue raisonné listing 125 items and the location of examples. The latter half of the book consists of 96 illustrations of Burgkmair's works.

Burgkmair's versatility, says Prof. Burkhard, fitted him to work for Kaiser Maximilian. Beginning in 1508 for a period of ten years the artist illustrated Maximilian's "Theuerdank" and "Weisskunig." In these illustrations Burgkmair portrayed the court and military and civil life of the period.

Prof. Burkhard planned this work as an art handbook to appeal to the student and at the same time present to the art lover one of the characteristic illustrators of the first period of German graphic art.

An Artist's Sketchbook

Insight into the method employed by the noted British painter and author of numerous books on art technique, J. Littlejohns, is given in the book just published by Isaac Pitman & Sons (New York; \$1.00) called "Leaves from My Sketchbooks."

As a suggestion to students for the formation of a personal method, the artist has selected examples which depict his method of recording landscape impressions and developing his expression of them. In most cases, he says, he attempts "to reorganize the material indoors shortly after making the first sketch and before the influence of the actual experience has weakened." Mr. Littlejohns maintains that the student cannot begin too early to develop fully the power to adapt nature to pictorial ends and free himself from merely making exact copies of what he sees.

The book presents a rare opportunity to study a sketch book of an artist, which like a chemical laboratory exposes the reagents and the synthesis in the process of forming the final composition.

Victorianism

"Ruskin's theory of art is at best a monster—no expatiation upon its virtues, manifold as they are, can make it matter of fact or common sense," says Henry Ladd in his introduction to "The Victorian Morality of Art" (New York; Ray Long & Richard R. Smith; \$3.00).

In this book, Mr. Ladd contributes a critical analysis of Ruskin's theory of art, presenting it against a background of XVIIIth century traditions and, then, as related to various idealistic theories of the XIXth century. He has arranged his discussion in three parts—the truth and beauty of art; morals and imagination; and "high seriousness."

The author takes up Ruskin's interest in technical questions of style as well as his moral prudery. He presents Ruskin's contributions and says that his morality was "naturalistic, respectable, humanitarian, sometimes even practical, but it flowered into profound ethical confusion."

In his conclusion Mr. Ladd asserts that Ruskin's insistence upon the ethical value of art is historically his most important contribution to his period. He also feels that Ruskin's aesthetics are not without possible application to XXth century conditions. For, he says, Ruskin's principles demand "that the artist shall accept the good and the bad in daily life, that he shall discover beauty there, that he shall use every instrument which the inventive energy of man supplies to 'convey' his vision and render his art 'serviceable'." The author maintains, finally, that "the heart of Ruskinism lies in understanding art to be, not the escape from, but the way to life."

Sir Hugh Lane

A tribute to the memory of a great Irishman who, in the words of Eamon de Valera, "strove nobly to serve the cause of culture in his country," is Thomas Bodkin's "Hugh Lane and His Pictures," published by the Pegasus Press on behalf of the Government of the Irish Free State.

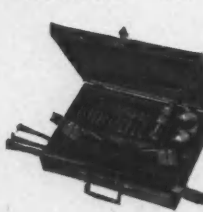
Sir Hugh was for many years director of the National Gallery of Ireland to which he made many important gifts of pictures. Reproductions of these are included in the fifty illustrations of the book, as well as of his famous collection of French pictures housed at the Tate Gallery, London.

Dr. Bodkin, who is Lane's successor at the National Gallery in Dublin and was his intimate friend, has written of his life and personality sympathetically. In presenting the case for restoring Lane's French pictures to Dublin, Frank Rutter, in the London *Sunday Times*, said that Dr. Bodkin, although fair and moderate in his manner, had not exactly chosen a favourable moment for the revival of the question as to whether the "Lane pictures" are rightfully retained in London. Mr. Rutter thought "it would be too much to hope that the matter can be settled amicably and satisfactorily while minds are inflamed by political feeling."

"Design in Industry" Suspends

"Design in Industry," a joint publication of the Newark Public Library and the Newark Museum, has suspended publication, because "the mailing list has not grown to a size that will allow for continued publication during a period of reduced budgets."

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Worm War Won

"*Sitodrepa panicea*" is the master vandal against whose destruction of literary and artistic treasures through the long centuries no effective remedy up to 1928 had been found. This enemy of mankind's culture is none other than the despised bookworm, the propagation of which has been so rapid and difficult to check that librarians often have felt like throwing their hands up in despair. The Huntington Library, San Marino, Cal., however did not give up the fight but enlisted the scientific aid of the California Institute of Technology to help save its treasures from "*Sitodrepa*."

How thorough were the pains taken with the library's possessions and how comprehensive the research and experimentation which brought ultimate victory to the crusaders are revealed very interestingly, according to Philip Brooks in the *New York Times*, in the monograph "Preservation of Rare Books and Manuscripts in the Huntington Library," by Thomas Iiams.

The solution of the problem consists in vacuum fumigation, by which means almost perfect penetration is obtained without opening the books. The ideal fumigant is a combination of ethylene oxide and carbon dioxide in a liquid that is neither inflammable nor explosive. It is purchasable under the trade name of "Carboxide." Dr. Irving Gleason designed a fumigator, five feet in diameter by 10 feet long, holding five or six library trucks of books, the actual operation of which is so simple that it does not require the services of an engineer or fumigating expert. Mr. Iiams feels that the Huntington Library has finally won the battle and hopes that "the diet of worms will once again be the good earth rather than priceless volumes."

Rare Irish Books

Francis P. Garvan, who established the Mabel Brady Garvan Institute of American Arts and Crafts in the Yale School of Fine Arts, has given the university a collection of more than 2,000 books on Ireland, in memory of his father, Patrick Garvan, and his mother, Mary Carroll Garvan.

The books constitute two groups, general works relating to Ireland with special emphasis on the county of Cork, and a large collection of first editions of modern Irish writers, many of which have autograph inscriptions. Among the older books are first Dublin editions of such works as Boswell's "Life of Johnson" and Swift's "History of the Last Four Years of Queen Anne," published in 1758. This second group also includes "The Belfast Magazine," the "Irish Magazine and Monthly Asylum of Neglected Biography," and "The Irish Penny Journal."

Museum Curtails Its Hours

The George Walter Vincent Smith Art Gallery of Springfield, Mass., is having a loan exhibition of International Photography until Feb. 26. Due to curtailment of income, the museum is not open to the public on Mondays.

The Vickery Sale



Title Page by William Blake, in His "Songs of Innocence and of Experience."

The late Hon. Willis Vickery of Cleveland, one of the judges of the Supreme Court of Ohio, was for many years an ardent book collector and a member of the well-known Rowfant Club of Cleveland. His library, of which early English literature forms a substantial part, will be dispersed at the American Art Association-Anderson Galleries on the afternoons and evenings of March 1, 2 and 3 after an exhibition beginning Feb. 20.

The collector of literature of the XVIth, XVIIth and XVIIIth centuries will find that Sir Francis Bacon is represented by a number of first editions, including "Of the proficience and advancement of Learning," London, 1605, and the first complete edition of "The Essayes," 1625. Noteworthy among the rare and valuable books by William Blake is a copy of his "Songs of Innocence and of Experience" of which the title-page in red and gold is reproduced above. This book contains a provenance tracing back to Blake himself, and an inscription on the fly-leaf stating that the book came from Blake's own hands to the recipient. The illustrations were all colored by Blake. His most widely known achievement, "Illustrations of the Book of Job," is present in the first edition, with each plate dated 1825 except the first which was dated 1828 through error. Four of the 88 letters known to exist by Blake are among the items in this catalogue. They deal respectively with a plan for the National Gallery, the delights of Blake's cottage at Felpham, the plates he engraved for Hayley's "Life of Cowper" and his engravings of Dante. Two pencil sketches show the artist's method of working.

Judge Vickery was well-known as a collector of Shakespeare. Among the rarities is one of the chronicles used by Shakespeare in the composition of his historical plays, Halle's "The Union of the two noble and illustre families of Lancastre & Yorke," printed in 1548 at London by Richard Grafton. Another

item is "The Life and Adventures of Common Sense" by Herbert Lawrence, London, 1769, the first book to attribute the Shakespeare plays to Bacon, preceding all other similar works by one hundred years. Also very rare is a complete set of Shakespeare's plays published by J. Townsend, London, 1734-5, bound in 43 volumes.

There are also some novelties in the collection such as a copy of "Hamlet," Barcelona, 1930, printed on very fine sheets of cork, and a minute edition of the "Rubaiyat" published in Cleveland in 1900, five-sixteenths of an inch square, said to be the smallest book in the world. It is enclosed in a gold case one inch by a half inch in size, with a glass top and accompanied by a small magnifying glass and a minute gold leaf-pick.

From Sanskrit to Americana

The items which appear in the catalogue of books at the American Art Association-Anderson Galleries to be sold the afternoon of Feb. 21 are drawn from the libraries of Owen Culbertson, Thomas H. Bauchle, Jr., and various other sources. Rare Americana, Sanskrit manuscripts, sporting books by Alken, Apperley, Egan, Hissey, Surtees and others, together with autograph letters, and drawings by Remington and Rowlandson, comprise the collection.

Mr. Culbertson's group includes many books on every variety of sport, such as a set of Surtees' "Sporting Novels" in six volumes, a first edition of Rawstone's "Gamonina," London, 1837, and a copy of "A Remedy for Disappearing Game Fishes" by Herbert Clarke Hoover signed by the President.

Among the Americana is a rare Revolutionary broadside by the Earl of Carlyle, Sir Henry Clinton and William Eden printed in New York by James Rivington in 1778, a proclamation recording the last effort of Great Britain to establish peace with America until after the surrender of Yorktown.

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Great Calendar of U. S. and Canadian Exhibitions

MONTEVALLO, ALA.
Alabama College—To Feb. 20: East Indian water colors (A. F. A.).

DEL MONTE, CAL.
Del Monte Art Gallery—Feb.: California landscapes.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—Feb.: Pictures exhibited before. Fern Barford Galleries—Feb.: Laguna Beach artists.

LOS ANGELES, CAL.
Los Angeles Museum—Feb.: Local Hungarian artists; Clarence Hinkle's water colors; paintings; George Schwenk; pastels from collection of Mrs. Dreyfus-Barney; exhibition of California artists. Chouinard Gallery—Feb. 21-Mar. 7: 1st Annual exhibition of Los Angeles advertising art. Dalsell-Batfield Galleries—Feb.: Victorian water colors, Belinda Sarah Tobbs; paintings; Valenti Angelo. Haley Galleries—Feb. 15-Mar. 1: Paintings, Jessie Arms Botke. Foundation of Western Art—Feb.: Paintings by members. Stendahl Galleries—Feb.: Paintings, Emil Rizek.

MILLS COLLEGE, CAL.
Mills College Art Gallery—Feb.: Photographs, Ansel Adams; paintings and drawings by Mills College students.

PASADENA, CAL.
Pasadena Art Institute—Feb.: 9th Annual exhibition by Pasadena artists. Grace Nicholson Art Galleries—Feb.: California landscapes; early Chinese prints; Mexican water colors; Mongolian paintings.

SACRAMENTO, CAL.
Crocker Art Gallery—To Feb. 20: Annual local painting exhibition.

SAN DIEGO, CAL.
Fine Arts Gallery—Feb.: Textiles, Near Eastern and Peruvian (A. F. A.); prints and pencil-points, Alfred Rudolph; San Diego moderns; painting and sculpture; International woodcuts.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—To Mar. 6: Abstractions, Margaret Peterson. To Mar. 12: Water colors, Annita Delano. To Mar. 26: Murals by American painters and photographers (Museum of Modern Art). To Mar. 29: Paintings, Edouard Vysekal. To Apr. 9: Whistler's "Mother." M. H. DeYoung Memorial Museum—To Mar. 5: Photographs of California Missions, H. P. Webb. To Mar. 6: 16th Annual Salon of Pictorial Photography; buildings and bridges in etching and lithography. To Mar. 8: Photographs of Soviet Russia, Margaret Bourke-White; drawings, etchings and lithographs, Edwin Kaufman. To Mar. 7: Photographs, Thurman Rotan. Paul Elder Gallery—To Feb. 25: Drawings, lithographs, Hal Johns Benson. Galerie Beaux Arts—To Feb. 28: Pastels and drawings, Ray Boynton; drawings, William Schwartz. S. & G. Gump—Feb.: European paintings. Art Center—Feb. 20-Mar. 4: Member's water color show; drawings, Ralph Stackpole.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—Feb.: Work of Santa Barbara artists.

BOULDER, COLO.
Art Association—To Feb. 24: Contemporary Mexican Crafts (A. F. A.).

DENVER, COLO.
Denver Art Museum—Feb.: Exhibition of Indian art.

DARIEN, CONN.
Guild of the Seven Arts—To Mar. 2: Recent paintings, Loran F. Wilford.

HARTFORD, CONN.
Wadsworth Athenaeum—Feb. 15-Mar. 5: Hartford women painters exhibit.

NORWICH, CONN.
Slater Memorial Museum—To Feb. 24: Antique tapestries, P. W. French.

WASHINGTON, D. C.
Library of Congress—Feb.: Lithographs, Joseph Pennell. National Gallery of Art (Smithsonian Institution)—To March 12: Paintings of Gaucho Life in Argentina, De Quirós. Division of Graphic Arts (Smithsonian Bldg.)—To Feb. 26: Drypoints, Margaret Manuel. Arts Club—Feb. 19-Mar. 4: Water colors, Howard Giles; oils, Rowland Lyon. Corcoran Gallery—Feb.: Exposition of Indian Tribal Arts. To Feb. 26: 42nd Annual exhibition of Society of Washington artists. To Feb. 22: Miniature Sculptors, Painters and Gravers Society. Sears Roebuck & Co. Art Galleries—To Feb. 28: Oils, Alberto Egea-Lopez, Maurice Braun, F. Mortimer Lamb, Michel Jacobs; water colors, Egea-Lopez, Carruth, Brenneiser; etchings, Louis C. Rosenberg; Mosaics in paper, Elizabeth Lambert Hebb; sculpture, Karl Skoog. Art League—To Feb. 26: "Salon Des Refuses."

WILMINGTON, DEL.
Wilmington Society of Fine Arts—To Feb. 22: Antique French silver, collection Baron De Vaux.

PALE BEACH, FLA.
Palm Beach Art Center—To Mar. 24: 1st Annual national exhibition of paintings and etchings.

ST. PETERSBURG, FLA.
Art Club of St. Petersburg—Feb. 15-March 1: Tenth A. Circuit Exhibition (Southern States Art League).

ATLANTA, GA.
High Museum of Art—To Feb. 28: Undersea paintings, Chris Olsen.

SAVANNAH, GA.
Telfair Academy of Arts—To Feb. 26: Persian art (A. F. A.); Alumni American Academy of Rome exhibit (A. F. A.).

CHICAGO, ILL.
Art Institute—Feb.: Mohammedan miniatures and calligraphy. Arthur Ackermann—Feb.: XVIIIth century portraits. Carson Pirie Scott & Co.—Feb.: Paintings, Anthony Thiem; drawings and etchings, Samuel Chamberlain. Chicago Galleries Association—To Mar. 1: Recent paintings, Byron Boyd, Marvin D. Cone, Carl Hoerman and Wilbur Adam. Chester H. Johnson Galleries—Feb.: Recent paintings, Victor Higgins. Increase Robinson Gallery—Feb. 23-Mar. 16: Water colors, George Buehr, Dudley Crafts Watson and 10 Mid-Western artists. Lakeside Press—Feb.: Twentieth Century Prints.

DECATUR, ILL.
Institute of Civic Arts—Feb.: Water colors, Walt Dehner; drawings, Donald Witherstine.

DE KALB, ILL.
Northern Illinois State Teachers College—To Feb. 28: Cotton textiles (A. F. A.).

PEORIA, ILL.
Peoria Art Institute—To Mar. 5: Water Color Guild exhibit.

ROCKFORD, ILL.
Rockford Art Association—To Mar. 1: Water colors, block prints and etchings, Tod Lindemuth and Donald Witherstine.

SPRINGFIELD, ILL.
Art Association—Feb.: Interior Decoration.

GREENCASTLE, IND.
De Pauw University—Feb. 14-28: Illuminated manuscripts (A. F. A.).

INDIANAPOLIS, IND.
John Herron Art Institute—Feb.: Architectural exhibit and works of Indiana Society of Architects. To Feb. 26: Paintings and drawings, Thomas H. Benton. To Mar. 2: Paintings, Elba Riffle.

RICHMOND, IND.
Public Art Gallery—Feb.: Sculpture, pottery and photography. Palette Club—To Feb. 21: Women artists' exhibition.

DES MOINES, IA.
Association of Fine Arts—To Feb. 26: Loan exhibit of portraits.

LAWRENCE, KANS.
University of Kansas—Feb.: Oil paintings, Raymond Eastwood.

LOUISVILLE, KY.
Louisville Art Association—To Feb. 26: Oil paintings in modern idiom (A. F. A.).

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—To Mar. 2: Italian primitives loaned by S. H. Kress. Arts and Crafts Club—To Mar. 3: Water colors, Charles Bein.

PORTLAND, ME.
Sweat Memorial Museum—Feb.: Maine Architectural Society exhibit.

BALTIMORE, MD.
Museum of Art—Feb.: Baltimore owned treasures. Maryland Institute—To Feb. 28: Etchings and prints, James MacNeill Whistler, from Lucas collection.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts—Feb.: First Cumberland Valley Art exhibition.

AMHERST, MASS.
Amherst College—To Feb. 22: Art in relation to sports; oils (A. F. A.).

ANDOVER, MASS.
Addison Gallery of American Art—Feb.: Royal Society of British artists—water colors (A. F. A.).

BOSTON, MASS.
Museum of Fine Arts—Feb.: American furniture lent by Mr. and Mrs. George Cluett; New Mexican embroidered coverlets of early XIXth century; Peruvian textiles; prints by Whistler. Casson Galleries—To Feb. 25: Paintings, Harry Leith-Ross. Doll & Richards—To Feb. 25: Marine paintings, Frank Vinick Smith. Goodspeeds Book Shop—To Feb. 25: Paintings, Hudson River School. Grace Horne's Galleries—Feb.: Miscellaneous water colors, paintings and etchings. Scherree Art Gallery—Feb.: Etchings by contemporary artists. Robert C. Vose Galleries—To Mar. 4: Water colors, Boston Society of Water Color Painters.

CAMBRIDGE, MASS.
Fogg Art Museum—Feb.: Japanese prints from the Ducl collection; etchings by old and modern masters.

HINGHAM CENTER, MASS.
Print Corner—Feb.: Prints for household decoration.

PITTSFIELD, MASS.
Berkshire Museum—Feb.: Culture history material of local international groups.

WILLIAMSTOWN, MASS.
Lawrence Art Museum-Williams College—To Feb. 28: Japanese prints from the Ukiyo-ye School, collection of Raymond Bidwell.

WORCESTER, MASS.
Worcester Art Museum—Feb.: Persian Frescoes of XVIth and XVIIth centuries copied by Sarkis Katchadourian.

ANN ARBOR, MICH.
University of Michigan—To Feb. 26: Persian Islamic architecture (A. F. A.).

GRAND RAPIDS, MICH.
Grand Rapids Art Gallery—Feb.: Exhibition from Philadelphia Society of Etchers; Facsimile reproductions works of Van Gogh; antique silver.

KALAMAZOO, MICH.
Institute of Arts—To Feb. 26: Educational water color exhibition (A. F. A.).

MUSKEGON, MICH.
Hackley Art Gallery—Feb.: Muskegon artists 7th Annual exhibition.

MINNEAPOLIS, MINN.
Institute of Arts—To Feb. 26: Interior Decoration—photographs (A. F. A.). To Mar. 1: Prints, James MacNeill Whistler.

ST. LOUIS, MO.
City Art Museum—Feb. 20-Mar. 20: American water color painting of today. Newhouse Galleries—Feb.: Water colored drawings, Otis Oldfield.

SPRINGFIELD, MO.
Springfield Art Museum—To Mar. 10: Architectural drawings, Edwin Wade; water colors and sketches, Erna Eastern; Colonial room, memorial to Mrs. Eloise Cotton.

BUTTE, MONT.
Butte Free Public Library—To Feb. 28: Pueblo Indian Painting (A. F. A.).

MANCHESTER, N. H.
Currier Gallery of Art—Feb.: Portraits of artists by artists; water colors, John Singer Sargent; miniatures, William J. Baer; wax portraits, Ethel Mundy; block prints, Donald Witherstine.

MONTCLAIR, N. J.
Montclair Art Museum—To Feb. 26: Architectural Show; water colors, Lloyd Berrall; wooden figurines, Helen Ellis.

NEWARK, N. J.
Newark Museum—Feb.: "Aviation in Art." Jacine loan collection of Veseluke; modern American paintings and sculpture.

WESTFIELD, N. J.
Westfield Art Association—Feb. 20-Mar. 4: Paintings, Junius Allen, John F. Carlson, Charles S. Chapman, Charles Warren Eaton, Van Dearing Perrine, Henry R. Poore.

SANTA FE, N. M.
Museum of New Mexico—Feb.: One man shows: B. J. O. Nordfeldt, Romero de Romero and E. Boyd Van Cleave.

ALBANY, N. Y.
Institute of History and Art—Feb.: Exhibition of modern Hungarian painting; oils, Gunvor Bull-Tellman.

BROOKLYN, N. Y.
Brooklyn Museum—Feb. 27: 7th Exhibition of water color paintings, pastels, and drawings by American and European artists; miniatures, Brooklyn Society of Miniature Painters; American color prints.

BUFFALO, N. Y.
Albright Art Gallery—To Mar. 19: International water color exhibit; Buffalo Society of Artists. Carl Brodemeier Galleries—To Mar. 4: Landscapes and marines, Ralph Avery.

ELMIRA, N. Y.
Arnot Art Gallery—Feb.: Prints by the Cleveland Print Makers.

NEW YORK CITY, N. Y.
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Feb.: Michael Friedsam collection; European fans; prints—accessions of 1931-32. Ackermann & Sons (50 East 57th St.)—Feb.: Etchings and sporting prints. American Academy of Arts and Letters (Broadway at 155th St.)—Feb.: Paintings, Gari Melchers. An American Group (Barbizon-Plaza Hotel)—Feb. 20-Mar. 11: Paintings, Hobson Pittman. An American Place (509 Madison Ave.)—To Feb. 22: New paintings, Georgia O'Keeffe. American Folk Art Gallery (113 West 13th St.)—Permanent: Paintings in water color and oil on velvet and glass. Arden Galleries (460 Park Ave.)—To Feb. 20: Steuben Glass, Walter Dorwin Teague. Argent Galleries (42 West 57th St.)—To Mar. 4: Pencil drawings, Alejandro de Caneado. Art Center (65 East 56th St.)—To Mar. 4: Exhibition of packages submitted for Irwin Wolf award; books by the Limited Editions Club; decorative arts. Averell House (142 East 53rd St.)—Feb.: Garden sculpture and sporting prints. John Becker Gallery (520 Madison Ave.)—To Feb. 25: Small oil paintings and water colors, Jean Charlot. Belmont Galleries (574 Madison Ave.)—Permanent: Old Masters. Boehler & Steinmeyer (Ritz-Carlton Hotel)—Feb.: Old Masters. Brummer Galleries (53 East 57th St.)—Feb.: Old Masters. Business Men's Art Club (Barbizon-Plaza Hotel)—Feb.: Paintings, Charles Burdine and L. Holman. Carnegie Hall Art Gallery (154 West 57th St.)—To Feb. 28: Members exhibition of paintings and prints. Car-Delbo Galleries (561 Madison Ave.)—To Feb. 24: Paintings, Boris Deutsch. Feb. 25-Mar. 10: Oils, Charlotte Kudlich Lermont. Calo Art Galleries (128 West 49th St.)—Feb.: Modern American and foreign artists. Ralph M. Chait (600 Madison Ave.)—Feb.: Ancient Chinese bronzes, Leonard Clayton Gallery (108 East 57th St.)—Feb.: Etchings, Childs Hassam. Contemporary Arts (41 East 54th St.)—To Feb. 25: Paintings, Michael Rosenthal. Cronyn & Lowden Galleries (11 East 57th St.)—Feb.: Contemporary American paintings and prints. DeMotte Galleries (25 East 78th St.)—Permanent: Romanesque Gothic classical works; modern paintings. Downtown Gallery (113 West 13th St.)—To Mar. 3: Exhibition of paintings, Yasuo Kuniyoshi. Delphic Studios (9 East 57th St.)—To Feb. 28: Photographs, Clara Sippell. Delphic Studios, Chelsea Branch (Hotel Cartaret)—To Feb. 20: Photographs of famous hands, Durand-Ruel Galleries (12 East 57th St.)—Feb. 20-Mar. 10: Early African heads and statues from the Gabon-Pahouin tribe; paintings by Derain. Ehrlich Galleries (36 East 57th St.)—Feb.: Old Masters; Dining tables with historical set.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Birmingham, Ala.

SOUTHERN STATES ART LEAGUE—13th Annual Exhibition, at Birmingham Public Library, April 6-30. Closing date for entries, March 9. Open to members, annual dues, \$5. Media: painting, sculpture, prints, artistic crafts. Address: Ethel Hutson, Sec., Southern States Art League, 7321 Panola St., New Orleans.

Los Angeles, Cal.

LOS ANGELES MUSEUM—14th Annual Exhibition by Painters and Sculptors, to be held next Spring. Closing date for entries not announced. Open to all American artists. Media: oil painting and sculpture. For information address: Louise Upton, Los Angeles Museum, Exposition Park.

LOS ANGELES MUSEUM—9th Annual Bookplate International Exhibition and Prize Competition. May 1-31. Closing date for entries, April 10. Open to all living artists. Numerous prizes. Address: Mrs. Helen Wheeler Bassett, Cor. Sec., 629 N. Alexandria Ave., Los Angeles, Cal.

Hartford, Conn.

CONNECTICUT ACADEMY OF FINE ARTS—23rd Annual Exhibition, at the Morgan Memorial Gallery, March 11-April 2. Closing date for entries, March 3. Open to all artists. Media: Painting and sculpture. Five cash prizes. For further information address: James Goodwin McManus, Sec., Box 298, Hartford, Conn.

Washington, D. C.

WASHINGTON WATER COLOR CLUB—37th Annual Exhibition, at the Corcoran Gallery of Art, Feb. 27 to March 26. Closing date for entries not announced. Open to all. Media: water colors, pastels, etchings, drawings. Address: Edith Hoyt, Sec., 1301 Twenty First St., Washington, D. C.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—Fourth International Exhibition of Lithography and Wood Engraving, to be held as part of Century of Progress Exposition, June to November. Closing date for entries not announced. Open to all artists. For information address: Robert B. Harshbarger, Director, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—Second International Exhibition of Lithography and Wood Engraving, to be held as part of Century of Progress Exposition, June to November. Closing date for entries not announced. Open to all artists. For information address: Robert B. Harshbarger, Director, Art Institute of Chicago.

[Continued on page 30]



A Town Home

Fortunately, established standards of distinction remain the same. As for instance, the Hotel White. In these times the reputation of the White for excellence of cuisine, deftness of service and the genuine hospitality that goes beyond mere hotel housekeeping remains unchanged.

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tings. **Ferragil Galleries** (63 East 57th St.)—To Feb. 25: Works of Arthur B. Davies returned from the Venice International. **Fifteen Gallery** (37 West 57th St.)—Feb. 20-Mar. 4: Paintings, Gladys Brannigan. **Gallery 144 West 13th Street**—Feb. 20-Mar. 12: First exhibition of sculpture, Paul Flene. **Pascal M. Gatterdam Gallery** (145 West 57th St.)—To Feb. 18: Paintings of California, Clyde Scott, G. R. D. Stead (9 East 57th St.)—Feb.: Group show. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—To Feb. 25: Fellows of American Academy in Rome; sculpture, Brenda Putnam. To Feb. 28: Color prints, Francis Gearhart; etchings and lithographs of Mallorca, Charles Z. Offin; prints, Earl Horter. **Marie Harriman Gallery** (63 East 57th St.)—To Feb. 18: Paintings, Simeon Bragun. **Jacob Hirsch** (30 West 54th St.)—Feb.: Egyptian, Greek and Roman. Medieval and Renaissance works of art. **Mrs. Ripley Hitchcock** (29 East 73rd St.)—To Feb. 25: Antique textiles; wood cuts, Clare Leighton. **International Gallery** (17 West 8th St.)—Feb.: Group exhibition of paintings. **The Jumble Shop** (28 West 8th St.)—To Mar. 24: Selected paintings by young Americans. **M. Knoodler & Co.** (14 East 57th St.)—To Feb. 18: Paintings, Mrs. Irving Bush. Feb. 20-Mar. 4: Paintings, Mrs. Albert T. Horter. **John Levy Gallery** (1 East 57th St.)—To Feb. 18: Paintings, Laurence Biddle. **Maebeth Gallery** (15 East 57th St.)—To Feb. 20: Intimate paintings. Feb. 21-Mar. 6: Group of Younger Painters. **Pierre Matisse Gallery** (51 East 57th St.)—Feb.: Selected French paintings. **Midtown Galleries** (559 Fifth Ave.)—Feb. 15-Mar. 4: Oil paintings, Homer Boss. To Mar. 2: Twelfth Group show. **Miller Galleries** (108 West 57th St.)—Feb.: Paintings and sketches, Thomas Eakins. **Montross Gallery** (785 Fifth Ave.)—To Feb. 25: Paintings, Arthur Schwider. **Morton Galleries** (127 East 57th St.)—To Feb. 20: Water colors, Lillian Wade; oils and water colors, Florence Hubbard. **Museum of French Art** (22 East 60th St.)—To Feb. 21: Sculpture, Bourdelle. **Museum of Modern Art** (11 West 53rd St.)—Feb. 15-Apr. 1: Retrospective exhibit of painting, drawing and sculpture, Maurice Sterne. Feb.: "Early Modern Architecture: Chicago: 1870-1910." **Museum of the City of New York** (Fifth Ave. & 103rd St.)—To Feb. 27: Recent acquisitions of portraits and views of New York. **Metropolitan Galleries** (730 Fifth Ave.)—Feb.: French, Italian, Dutch, Spanish and English schools. **National Arts Club** (15 Gramercy Park)—Feb.: Exhibition of studies for mural painting and sculptural decoration. **Newhouse Galleries** (578 Madison Ave.)—To Feb. 18: "American Genre Painting: A Forgotten School." **New School for Social Research** (66 West 12th St.)—To Feb. 27: Oils Paul Momm and Vincent Spagne. To Feb. 25: Work of art faculty members. **Painters & Sculptors Gallery** (22 East 11th St.)—Feb.: Paintings, M. de Corin. **Public Library** (Fifth Ave. & 42nd St.)—Feb.: Manket; his Prints and Illustrations; bookplates, America on stone. **Raymond & Raymond** (40 East 49th St.)—To Feb. 28: Work of living painters in facsimile. **Roerich Museum** (310 Riverside Dr.)—Feb.: Drawings, lithographs and woodcuts. **Salmagundi Club** (47 Fifth Ave.)—To Feb. 24: Annual exhibition of thumb-box sketches. **Rockefeller Center** (RKO Bldg. 51st St. & 6th Ave.)—To Feb. 28: International exhibit of art (College Art Assoc.). **Jacques Selmann & Co.** (3 East 51st St.)—Feb.: Paintings, sculpture, and tapestries. **Schubert's Galleries** (142 Fulton St.)—Permanent: Works of art by American and foreign artists. **E. & A. Silberman** (137 East 57th St.)—Feb.: Old Masters and objects of art. **Marie Sternier Gallery** (9 East 57th St.)—To Feb. 25: Costume designs, Lili Van Gaertner Palmerio. **Valentine Gallery** (69 East 57th St.)—Feb.: Selected modern French paintings. **Katherine Voorhis** (972 Lexington Ave.)—To Mar. 15: Paintings of the Southwest and France. **Whitney Museum of American Art** (10 West 8th St.)—Feb. 21-Mar. 22: First Regional Exhibition—Chicago artists. **Wildenstein Galleries** (19 East 64th St.)—Feb.: Selected Old Masters. **Catherine Lorillard Wolfe Art Club** (802 Broadway)—To Feb. 28: Annual exhibition of water colors by members. **Howard Young Galleries** (677 Fifth Ave.)—Feb.: Group of XVIII century Dutch pictures. **Zborowski Galleries** (460 Park Ave.)—Feb.: Paintings and drawings by modern French masters.

STATEN ISLAND, N. Y.
Institute of Arts and Sciences—Feb.: Oils, Richard Kroth.

ROCHESTER, N. Y.
Memorial Art Gallery—Feb. 17-Mar. 26: Loan exhibition of Rochester-owned early American furniture. **Print Club**—To Feb. 20: Prints, Nason, Partridge and Wengeneroth.

SARATOGA SPRINGS, N. Y.
Skidmore College—To Feb. 24: Work of American Craftsmen.

SYRACUSE, N. Y.
Museum of Fine Arts—Feb. 15-Mar. 7: Student work from Boston Museum of Fine Arts (A. F. A.). Feb.: Paintings, Charles S. Chapman.

AKRON, O.
Akron Art Institute—Feb.: Oils, Paul and Sue May Gill; water colors, Francois Verheyden.

CINCINNATI, O.
Cincinnati Art Museum—To Mar. 12: 1st International exhibition of etchings and engravings.

CLEVELAND, O.
Museum of Art—To Feb. 26: Persian textiles (A. F. A.).

COLUMBUS, O.
Gallery of Fine Arts—To Feb. 26: "Play Time

and Pay Time" (College Art Assoc.); pastels, Dwight Williams. **Little Gallery**—Feb. 15-Mar. 15: Monoprints and oils, Lucius Kutchins.

DAYTON, O.

Art Institute—Feb.: Early American furniture lent by Mr. and Mrs. William Wood; Masters of Etching from Knoedler's; six groups of paintings from Phillip's Memorial Gallery (A. F. A.); drawings, Diego Rivera.

TOLEDO, O.

Toledo Museum of Art—Feb.: Paintings from permanent collections; "Fifty Color Prints of the Year" (A. F. A.).

PORTLAND, ORE.

Museum of Art—To Feb. 28: Ruth Reeves, textiles and paintings. To Mar. 8: 55 Paintings, contemporary American artists.

EDINBORO, PA.

State Teachers College—To Feb. 26: National Scholastic exhibition (A. F. A.).

HARRISBURG, PA.

Art Association—Feb.: Arthur B. Davies Memorial exhibit (A. F. A.).

PHILADELPHIA, PA.

Pennsylvania Museum of Fine Arts—To Feb. 27: American Folk Art. **Pennsylvania Academy of Fine Arts**—To Mar. 19: 128th Annual exhibit of paintings and sculpture. **Art Alliance**—Feb. 22-Mar. 15: Persian frescoes. **Art Club**—To Mar. 2: Exhibition by the Fellowship of the Pennsylvania Academy of Fine Arts. **Holland Fine Art Gallery**—Feb.: Paintings of old Dutch towns and waterways. **Wetling de Rooy, Melton Galleries**—To Feb. 22: Retrospective exhibition of oils, water colors and drawings, Jules Pascin. Feb. 24-Mar. 14: Sculpture, drawings and scrolls, Isamu Noguchi. **Plastic Club**—To Feb. 22: Annual exhibition of oil painting and sculpture by members. **Warwick Galleries**—To Feb. 25: Gouaches, Hobson Pittman. Feb. 20-Mar. 4: Paintings, Eugene H. Troth.

PITTSBURGH, PA.

Carnegie Institute—To Feb. 26: Etchings, Charles Meryon: English architectural lithographs (A. F. A.). To Mar. 9: 23rd Annual exhibition, associated artists of Pittsburgh.

STATE COLLEGE, PA.

Pennsylvania State College—Feb.: Illuminated manuscripts (A. F. A.).

PROVIDENCE, R. I.

Faunce House Art Gallery—Feb. 13-25: Exhibition of 6 expressionists of modern painting. **Rhode Island School of Design**—Feb.: Work of the Utopian Club.

COLUMBIA, S. C.

Columbia Art Association—To Feb. 24: California Painters (A. F. A.).

MEMPHIS, TENN.

Brooks Memorial Art Museum—To Feb. 29: Native element in contemporary American painting (A. F. A.).

AUSTIN, TEX.

Austin Art League—To Feb. 23: Oil paintings from Winter exhibition National Academy of Design 1932 (A. F. A.).

DALLAS, TEX.

Dallas Museum of Fine Arts—Feb.: Development of print making illustrated from the Leasing J. Rosenwald collection. Feb. 15-Mar. 5: Paintings and drawings, Roberto Montenegro.

FORT WORTH, TEX.

Museum of Art—To Feb. 26: Paintings, Texas Fine Arts Assoc.; etchings, Ellsworth Woodward. **Texas School of Art**—Feb.: Exhibition of water colors. **Texas Christian University**—Feb.: Exhibition of paintings, etchings and drawings by students. **Collins Art Co.**—Feb.: Paintings and etchings, S. P. Zierler. **Bogue Art Shop**—Feb.: Prints, Jessie Eckford.

HOUSTON, TEX.

Museum of Fine Arts—To Feb. 26: Oils, water colors, drawings, Emil Bistrman; etchings, Gene Kloss. **Herzog Galleries**—Feb.: Color prints, Wuanita Smith; antique English silver.

SAN ANTONIO, TEX.

Witte Memorial Museum—Feb. 18-Mar. 4: Miniatures from Pennsylvania Society of Miniature Painters. **Pohl Art Colony Gallery**—Feb.: Paintings, H. D. Pohl; drawings, M. Teichmuller.

OGDEN, UTAH

Ben Leonard Gallery—To Feb. 20: Etchings, Jeanette Maxfield Lewis. To Mar. 1: Oils, Maynard Dixon.

SALT LAKE CITY, UTAH

Newhouse Gallery—To Feb. 20: Oils, Herbert Bartlett, Delbert Lamb. **Deseret Gymnasium Gallery**—To Mar. 1: Oils, T. R. Neilson.

BURLINGTON, VT.

Robert Hull Fleming Museum—University of Vermont—Feb.: Danner lithographs (A. F. A.).

RICHMOND, VA.

Valentine Gallery—Feb.: Articles illustrating community industries in XIXth century.

HUNTINGTON, W. VA.

Marshall College—Feb. 15-Mar. 1: Rural Scenes and country life (A. F. A.).

SEATTLE, WASH.

Henry Art Gallery—To Feb. 28: Paintings, Walter F. Isaacs. **Northwest Art Galleries**—Permanent: Painters of the Northwest, including Alaska.

APPLETON, WIS.

Lawrence College—Feb.: Woodblock prints, lino cuts and lithographs (A. F. A.).

MADISON, WIS.

Madison Art Association—Feb.: Sculptural drawings, Ivan Mestrovic; illustrations for children's books.

MILWAUKEE, WIS.

Milwaukee Art Institute—Feb.: Architectural examples, paintings by Walt Kuhn; wood carvings, Edgar Miller.

OSHKOSH, WIS.

Public Museum—Feb.: Paintings by Wisconsin artists.

A Review of the Field in Art Education

Matisse's Palette

The most frequently repeated appellation contemporary critics have fastened upon Matisse is "colorist." What pigments constitute the palette from which this modern French master has formed his magnificent color-harmonies and established his sincerest claim to lasting fame among his contemporaries, is a question which has long interested art students. The answer is contained in the Winter number of the critical quarterly, *Symposium*, in which C. R. Morse expertly analyzes the Matisse palette. Excerpts follow:

"Matisse more than any other contemporary painter invites the public into the studio. He frankly displays his process. Each brushstroke is fresh and legible. However obscure the *why* may be, the *how* is pretty transparent. Compare one of his canvases with an Ingres. The process of the Ingres is almost completely veiled by the perfection of the result. It seems to me incredible that some Ingres were produced by a human hand, that they began with a drawing sketched on bare canvas, that pigments were mixed and applied in the proper order with brushes. Any time-element has been banished by the miraculous finish. It is as if they had been created instantly in their entirety. Matisse is many times reproached for his lack of that very finish. He is the apotheosis of the sketch . . .

"Just as people laconically tick off Chirico with the single word 'horses,' they pin 'color' on poor Matisse. This simplifying label once firmly attached, they need confine their attention to the color alone. Suppose we look at this color. In his pamphlet *Comment on peint aujourd'hui* (published 1923) Moreau-Vauthier lists the following pigments as comprising Matisse's palette: blanc d'argent, blanc de zinc, cadmium, ocre jaune, rouge de Venise, vermillon, laque alizarine, vert émeraude, vert composé (Blox), bleu de cobalt, bleu outremer, noir d'ivoire. Since Millet, according to the same authority, used eleven more pigments than Matisse we may deduce that an elaborate pal-

ette does not make a great colorist. I have sometimes seen André Lhote view dejectedly a pupil's palette bright with fifteen or sixteen colors and cry out, 'Ah, c'est une palette de millionnaire!' and take out a small reproduction of a Titian that had been painted with only red, yellow, black and white. Titian still passes for a great colorist.

"Matisse's palette is an efficient and economical combination of pigments. The two whites permit the use of practically any color. Cadmium for example is unstable mixed with a white with a lead base, but is reputed to accord very well with zinc white. The two yellows offer the two directions of the color. The cadmium gives the brilliant and pure yellow that pales in the direction of lemon, and with blue permits the mixing of that clear family of greens which can never be achieved using yellow ochre. Yellow ochre, softer and earthier, tends in the direction of warmth, has even a suggestion of brown in it. It permits the mixing of solid greens and oranges that are rich but not brilliant. The three reds allow the formation of almost any conceivable shade of red as well as violet. Mixed with white they furnish the three basic pinks. (Pink seems to me a color definitely removed in character from its parent red. The greens cover their territory very well; the emerald supplies the cold vivid color which seems to occur naturally in the mineral world only, the very beautiful *vert composé* manufactured by Blox belongs rather to the vegetable world. It is the basis of leaf greens. Except for behaving quite differently in mixing, the two blues are not very sharply distinguished. Ultramarine is a robust all-around color. Ivory black is the black generally used. The sombre earthy siennas and umbers that acted as ballast in the palettes of older painters are interestingly absent.

"Those are the pigments Matisse was using in 1923. He has very probably experimented with one color or another since then. However, pigments scarcely explain his tremendous reputation as a colorist.

"His color has often been compared to enamels and oriental fabrics. I think this is because he uses, in the bulk of his work, strong bright colors. Otherwise the resemblance does not seem striking. The colors of a Persian rug are without space-suggestion. We think of them as occurring on the same plane. Consequently only the simplest relation exists between one color and another, and it is a relation that will be affected only by a change in the relative size of areas, or, if there are more than two colors, a redistribution of contiguities . . .

"To me Matisse is an important colorist because more than any other he has been able to use color in depth without loss of brilliance. Corot had the same accuracy of color-placement, was perhaps as fine a colorist—but how

mutated his harmonies seem beside a really flashing Matisse . . .

"His color is replete with subtleties which the eye may not readily exhaust. I know of no one who makes one color justify another with such accuracy, who can make a color on one side of a picture bring the other half mysteriously into harmony. His is the secret of reconciling two incompatible reds by the introduction of a third intermediate tone that links all three into a progression. He uses white with as much skill as the glass-makers of Chartres to harmonize strong colors and add to their brilliance. His greys (here he is untouchable) delicately subdue any tendency toward crudeness, and, when they predominate, are inflected toward color with a mastery equal to Corot's. To understand the importance of his black or near-black outlines in seasoning colors to their full flavor or binding color-areas it is only necessary to imagine their absence.

"It is impossible to isolate any one element in a Matisse as if it were independent of the whole. Few painters have so fused color with form, and form with line, and all three with space, light, and those super-rhythms which we may call composition."

Go West, Art Student!

The immediate success which attended the opening of the Taos School of Art last year clearly points to the long-felt want that has existed in that famed New Mexican art colony for an established art school. Situated in the heart of the Southwest at an altitude of approximately 8,000 feet, and enjoying an ideal climate for outdoor painting, the little town of Taos has much to offer in the way of artistic and inspiring material to the art student. The brilliance of the colors, the majestic Sangre de Christo Mountains, the quaint adobe houses, the Indian pueblos, the easy-going New Mexican life, and on every hand the lore of the early Southwest, have earned this section a legitimate right to the title, "A Painter's Paradise."

The school is under the direction of Emil Bisttram, a former Guggenheim Fellow who has made a notable record both as an instructor and as an exhibiting artist. After making an intensive study of the principles of Dynamic Symmetry as re-discovered by Jay Hambidge, Mr. Bisttram was appointed associate instructor under Howard Giles in the New York School of Fine and Applied Art. Three years later he joined the faculty of the Master Institute of the Roerich Museum, where he taught for five years. Classes at the Taos School of Art include drawing, oil painting and water color. Special courses deal with the principles of Dynamic Symmetry and the theory and practice of color as expounded by Dr. Denman Ross of Harvard.

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A Review of the Field in Art Education

Agreed

A group of Detroit artists and their friends met at the Cranbrook Academy and listened to four art authorities and a painter make talks which agreed fundamentally and which tend to prove that America's effort to reach the true meaning of art is both sane and incisive. Brief excerpts follow:

Dr. Walter Heil, curator of European art at the Detroit Institute of Arts: "All the rules which aesthetics have endeavored to establish with regard to harmony, rhythm, symmetry, etc., are only concerned with the decorative side of art without touching its core. They can be taught, but even their most conscientious application does not necessarily result in the creation of art. The fundamental aim of real art is not to appeal to the senses but—through sensuous perception—to speak to the mind. Art is essentially a means of conveying cognition."

Jean Paul Slusser, professor of painting at the University of Michigan: "The truest thing I know about painting was beautifully put by Odilon Redon, 'The plane of the picture is in the mind of the artist.' This places once and for all the nature of art and the attitude the artist should have toward his material. It is the key to all that is worth while in modern painting as well as in the painting of the past. Painting is not a record of facts in biology, geology or meteorology: it is the record of man's interest in the visible aspects of his world and of his incurable desire to reshape them in accordance with the order of his own mind."

Bruce Donaldson, professor of art history at the University of Michigan: "The means used by a painter to express himself are of far less importance than the content of his exposition. In the world of painting, we are concerned too much with matter innocent of spirit or meaning. We are confused by overmuch production as in industry. We are so harassed by the emptiness that we are apt to become insensitive to real merit. No scientific theorizing, no book learning, no elaborate scholarship will enable us to perceive high accomplishment in painting. Our perception will depend entirely upon our personal sensitiveness. Some of us must always remain in the valley; to others the range is as though one climbed towards a height, ever reaching upward towards the larger experiences of life."

John Carroll, painter: "I believe that art is not representation, not abstraction, but realization."

Chicago Gets Work by Rembrandt's Last Pupil



"Portrait of a Girl," by Arent De Gelder (1645-1727).

Arent De Gelder (1645-1727) was Rembrandt's last pupil, leaving Amsterdam only on the master's death, in 1669, to return to his home in Dordrecht where his religious subjects and portraits earned him fame as the town's chief artist. An attractive example of De Gelder's art, "Portrait of a Girl," has just been acquired by the Art Institute of Chicago through the Wirt S. Walker Fund. Dr. Karl Lillienfeld, in his authoritative monograph, "Arent De Gelder," dates the portrait around the year 1690, when the artist had

evolved a broad, loose brushwork resembling that of Rembrandt in his latter years.

Daniel Catton Rich, curator of paintings, who has the faculty of weaving absorbing "human interest" into his articles in the Institute's *Bulletin*, wrote: "The pupils of Rembrandt present a somewhat special case in the history of art. Before the XVIIth century most of the assistants in the studio who ground colors and copied the master's drawings and paintings, tended (unless they were unusually brilliant) to remain anonymous; as examples

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Columbia University advertised for five years a way to do for art what electricity does for lighting and power. Mrs. S. E. Miller, King's Park, N. Y., who painted the originals, says: "I have gained enormously, especially in painting. I see differently from last year. I doubt if years by old ways could have taught what the Home Course did."

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one may cite the pupils of Botticelli and Titian. But in Rembrandt's atelier, we have a series of individual personalities; such names as Ferdinand Bol, Govaert Flinck, Philip de Koninck and Nicolaes Maes quickly call up distinctive types of artistic approach. This does not mean that Rembrandt did not influence his pupils; perhaps no teacher ever had a more lasting effect on those who worked under him. Rather it seems to imply that, with the coming of the XVIIth century and particularly in the case of Rembrandt, a new stress was laid on personal expression.

"De Gelder was no older than sixteen when he entered the painter's studio; born in Dordrecht in 1645, he had first enrolled under the famous Samuel van Hoogstraten, another pupil and profound admirer of Rembrandt, who undoubtedly sent him to the master. The young De Gelder could not have come at a more welcome time. By 1661, Rembrandt had outlived his early popularity; deprived of his house and extensive art collections by the auctions of 1657 and 1658, overwhelmed with debts and misery, he still painted on and on with only Hendrickje and his son, Titus, left to comfort him. De Gelder, who remained with him until the end in 1669, had the unique opportunity of observing the master's final style. In the last decade of Rembrandt's life the restraint of his earlier periods is swept away; the selective palette and fusion of colors are discarded. Masses of paint are pressed on the canvas, and scraped, furrowed and glazed with brilliant, even fiery color. . . . De Gelder, living in the middle of this coruscating development must have been impressed; originally gifted with a feeling for color, he here saw color employed with a new and impressive breadth."

Mr. Rich would have one look upon the Institute's new acquisition as a De Gelder, not as the work of a Rembrandt pupil: "Of course one need never look to De Gelder for the deep psychological insight of Rembrandt. In the smooth, velvety texture of this model's face, there is none of the haunting mystery and unburdened sorrow with which Rembrandt endowed nearly all of his late sitters. To compare this portrait with one of Rembrandt's supreme creations, the 'Unknown Woman,' formerly the property of the Yussupoffs and today in the Widener collection, is to realize how good a painter De Gelder was and how great an artist Rembrandt was. But such an act is unfair; certainly none of his pupils (and there are plenty of good men among them) could stand the test. It is far better to recognize in De Gelder a resourceful artist, and to accept the present portrait as far in advance of most of the products of the Rembrandt School."

Grosz to Become a Citizen

George Grosz, who has just returned to America, announces his intention of becoming an American citizen. The German caricaturist taught at the Art Students League last year after a group of students and faculty members protested against the employment of a foreign instructor. Grosz will now resume his classes there. Afterwards he may start a school of his own for advanced pupils.

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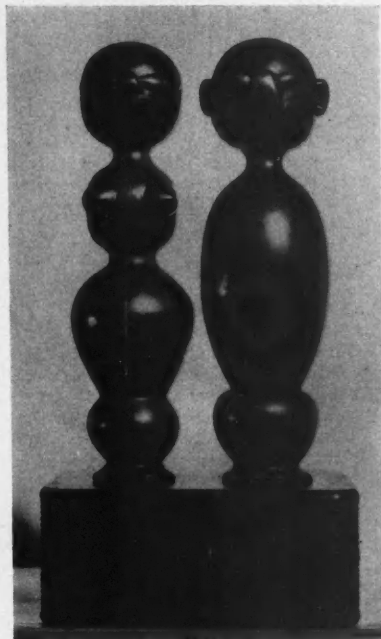
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"Mr. and Mrs. Technocrat,"
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The machine age has provided Atanas Katchamakoff, Bulgarian-American sculptor, with a satirical theme for his latest wood carving, "Mr. and Mrs. Technocrat." Katchamakoff, who has incorporated a series of collectivist art courses in his art school at his Hollywood studios, has humorously symbolized machine age man. Here is his own description:

"They are machine age inhabitants. Symbolically, I give them no feet, since automobiles, planes and railroads have taken away the need for the lower extremities. They have no arms, since the advent of electric machines have practically eliminated their use. The man has ears, for since the advancement of woman she tells man what to do. They have no mouths—the organ through which we express our emotions—but we have no emotions to express, no love or sympathy—we live in apartments, not knowing nor caring who our neighbors may be or how they fare. Sexuality is still there, as the woman's challenging breasts insist on posterity. And for color, the woman is carved in darker, richer wood, since statistics prove she has a longer life than man. She lives a freer life, has more leisure and relaxation."

Katchamakoff's school is the fruition of years of thought. He has long had in mind the specialized type of education which involves not merely the technical trade secrets, but the utilization of personal experience, initiative and knowledge which collectively "make up the individual; a collectivism not of superficial, sophisticated acquisitions, but of vital and natural factors through which individuals reach a higher level of civilization, that is, group culture." In the classes professionals and laymen may take life work, involving drawing, modelling, carving and composition. The chief technical function will be "to learn to produce form through light and shadow, and light and shadow through form—the essence of sculpture." Philosophical discussions tending to liberate the individual's power collectively will be as much a part of the curriculum as the actual drawing and sculpture study.

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"Uber Alles"

With France and Germany represented in the annual water color show at the Brooklyn Museum, Henry McBride of the New York Sun finds that Germany leads the show, for he says: "Germany not only walks away from France, but from the home talent as well. Germany steals all the honors that the occasion offers."

"The German artists are not internationally known, but there seems to be no reason why they shouldn't be. Given a few more exhibitions such as this one, and soon we shall all be able to be quite glib with the names of Otto Lange, August Lenhard, Paul Wilhelm, Constantin von Mitzsche-Coland, Heinrich Burkhardt and possibly Wilhelm Heckrott, Fritz Beckert and Rolf Tillmann."

"The merit of the German group lies in its naturalness. There is no self-conscious and no obvious borrowing from the masters. In that they set an excellent example to us Americans. Why we as a nation should be so afraid, in the arts, to be ourselves has always been a mystery to me. We seem to think that the other fellow is always right, and so if a new genius pops up in France shoals of young American painters straightaway adopt the new man's manner in toto. . . . But you don't find the Germans erring in this direction. There are no little Cézannes, little Renoirs, little Matisse among them. All along the line, if not brilliance, then you find competence and an easy, pleasant relationship with nature."

Michel Jacobs on the Radio

Michel Jacobs spoke, Feb. 3, over station WEA, New York, on a program of the National Broadcasting Company known as the Women's Radio Review on "Interesting Personalities I Have Painted." Another talk is scheduled for Feb. 23, 3:30 to 4 o'clock, on "Color for the Home." Afterwards, each week he will talk on "Color for Landscape," "Color for Portrait Painters" and "Color for Women's Costumes."

The program which is under the direction of Claudine Macdonald, has the musical accompaniment of Hugo Mariani and his orchestra.

Art Study Society Formed

An educational group, the Society for the Advancement of Arts and Crafts, has been organized in New York with headquarters at 35 West 110th St. The society is concerned with research work into the different art movements, their relative values and their goals. It will attempt to advance all crafts through exhibitions and technical study, and its facilities are open to all. The officers are: H. D. Saint-Amand, president; I. Elis Evers, vice-president; Charles N. Sarka, secretary; Joseph Guerin, treasurer.

Irving Manoir Returns

After five years in Europe, visiting and studying in the art centers of France, Germany, Austria, Italy and Spain, Irving Manoir has again become a member of the faculty of the Commercial Art School of Chicago. Mr. Manoir is widely known as an artist, instructor and lecturer.



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Where to Show

[Continued from page 25]

tional Exhibition of Etching and Engraving, held in connection with the Century of Progress Exposition, June to November. Closing date for entries not announced. Open to all. Address for information: Robert B. Harahe, Director, Art Institute of Chicago.

Kansas City, Mo.

WOODCUT SOCIETY—First Annual Exhibition of Contemporary Woodcuts, to be circulated throughout the country. All woodcuts and block prints of 1932 eligible. Closing date for entries, March 1. Submit prints in duplicate, one for circulation, one for society's permanent collection. Address: The Director, Woodcut Society, 1234 Board of Trade, Kansas City, Mo.

Brooklyn, N. Y.

ALLIED ARTISTS OF AMERICA—20th Annual Exhibition, to be held at Brooklyn Museum, April 3-May 1. Receiving dates for entries, March 9 and 10 at W. S. Budworth & Sons. Open to members and non-members. Exhibition fee for non-members, \$7.50. Media: Oil paintings and sculpture. Prizes: Medals of Honor, Mrs. Louis Betts painting prize (\$100), the Lindsey Morris sculpture prize (\$200). For information address: Gustave Wiegand, Cor. Sec., 44 West 96th St., New York.

New York, N. Y.

NATIONAL ACADEMY OF DESIGN—108th Annual Exhibition, at the Fine Arts Building, March 25-April 18. Receiving dates for entries, March 13 and 14. Open to members and non-members. Media: oils and sculpture. Awards: Thomas B. Clarke Prize (\$300), Julius Hallgarten Prize (\$300, \$200, \$100), Altman Prize (\$1,000), Altman Prize (\$500), Isaac N. Maynard Prize (\$100), Saltus Medal, Ellen P. Speyer Memorial (\$300), Adolph and Clara Oborg Prize (\$500). Address: Mrs. H. R. Brown, Registrar, National Academy of Design, 215 W. 57th St.

SOCIETY OF INDEPENDENT ARTISTS—17th Annual Exhibition, at the Grand Central Palace. Approximate dates, Feb. 15-31. Closing date for entries, Feb. 15. Open to members, annual dues \$9. Media: painting, sculpture, graphic arts. No prizes. No jury. Address: Society of Independent Artists, 54 West 74th St.

Cincinnati, Ohio.

CINCINNATI ART MUSEUM—40th Annual Exhibition of American Art, at the museum, June 3-July 2. Closing date for entries, May 15; blanks, May 8. Open to all American artists. Media: painting, oils and water colors, sculpture. Address: Cincinnati Art Museum, Eden Park.

Dallas, Tex.

DALLAS MUSEUM OF FINE ARTS—Annual Allied Arts Show of Dallas, to be held March 19-April 2. Closing date not announced. Open to artists of Dallas and vicinity. Address: John S. Ankney, Director, Dallas Museum of Fine Arts, Dallas Power and Light Bldg.

Seattle, Wash.

NORTHWEST PRINTMAKERS—5th Annual Exhibition at the Henry Gallery, Mar. 5-31. Receiving dates, Feb. 10 to 25. Open to all on payment of \$1 handling fees, constituting membership. Purchase prizes. Address: Kenneth Callahan, Sec., Art Institute, 337 Henry Bldg., Seattle.

Contrast

[Continued from page 20]

lived in the same century.' The series did appear, some thirty years later, and here are a number of the plates on view. Not only the artists and amateurs of whom Caylus writes are here, but grandseigneurs, dignitaries in the realm of diplomacy, holders of public positions (office-holders, if you please), ecclesiastics, academicians, scientists, writers, physicians, musicians—and wives.

"What a list: painters and sculptors such as Van Loo, Caffieri (recalling his Franklin bust), Bouchardon, Boucher, Pigalle, and delightful Chardin (with a place by himself in that century); Gravelot, Moreau, and Cochin himself among illustrators of the books of the period; engravers such as Cars, LeBas, and Basan; Caylus and Watelet among amateurs (and the amateur flourished then!); the musicians Lully, Jeliote, Cousineau, et al.; Mlle Clairon and Garrick, of the stage; Jombert the bookseller (publisher for Cochin); Madame Dubarry, to lead off a parade of human court decorations; and even some from outside of France: Hume, Fox, and our own Franklin."

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman : F. Ballard Williams
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National Secretary : Wilford S. Conrow
154 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearse Ennis
681 5th Avenue, New York City



National Vice-Chairman : Albert T. Reid
103 Park Avenue, New York City

National Treasurer : Gordon H. Grant
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National Committee on Technique and Education
Chairman: Walter Beck
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FIFTH ANNUAL MEETING

On Jan. 26, 1933 the annual meeting of the A. A. P. L. was held in the Fine Arts Building, New York. F. Ballard Williams, national chairman, opened the meeting, and after a few welcoming words, called on the chairmen of the various committees for their reports.

Gordon Grant, national treasurer, reported that the proportion of unpaid dues and resignations is very low this year, but that at this date last year more members had paid their dues. During the past year there was a total of 1632 members of whom 839 paid before the second bills were sent on March 20. There were 86 resignations and 142 new members. Total revenue for the year was \$3259. The detailed report of the treasurer was accepted.

Wilford S. Conrow, national secretary, reported the satisfactory state of the membership, considering that no special membership extension drive had occurred during the year. The secretary then noted briefly various matters coming under consideration during the year, as follows: the second Fischer booklet on technique, the listing of the A. A. P. L. as a national organization in the American Art Annual; the fact that the educational section of the Department of the Interior of our Federal Government in its booklet on "Art" listed this League as one of the five organizations in America of undoubted interest to all engaged in art; the adoption of the slogan, "I Am for American Art" proposed by Victor Sandberg, who won the contest, and the design created for the new seal by Edward B. Edwards. The secretary then mentioned the League's cordial relations with the new publication "Technical Studies in the Field of the Fine Arts", and also the results of Mr. Lord's trip to the coast and his visits to local chapter chairmen on the way, and the very important work done by him in securing from the heirs and executors of the estate of the late Alfred D. Lenz that sculptor's immensely important formulae for metal casting for the free and non-commercial use of that process, as an outright gift to the League. In following out the intent of that gift, the American Artists Professional League transferred the formulae to the National Sculpture Society, which, with a high sense of responsibility as definitive possessors of this knowledge important to all sculptors, published the manuscript accompanying the gift in book form within a month of its receipt. The report closed with mention of the new Paris chapter, the names of members who died during the year and a summary of the League's position among art organizations. The secretary's report was accepted.

The chairman then read a telegram of greeting received from the Portland and Oregon regional chapters.

Albert T. Reid, national vice chairman and chairman of the Committee on Legislation, spoke of his activities in Washington in behalf of the League during the year. Mr. Reid said that when the Wilson Bill is carried, as expected, it will assure the purchase of official portraits by American artists. Mr. Reid then spoke of the resolution which the League sent to President Hoover and his reply and reported

that the new copyright bill will come before Congress in March. Mr. Reid said his Committee is working to influence churches to buy their decorations in this country instead of sending to Italy for the larger part of them, as they do now. The meeting duly accepted Mr. Reid's report.

The chairman of the Educational and Technical Committee, Walter Beck, was unable to be present, and his report was read by the secretary. The report explained that this committee was proceeding as far as possible without expense to the League to influence artists to a sounder technique and for this purpose Dr. Fischer's second booklet was designed, and the League maintains a cordial interest in the magazine "Technical Studies". Mr. Beck called attention to the improvements in manufactured pigments and mediums, due to the efforts of this committee, and concluded with the remarks that everything points to a solution of the technical problems of the artist. Mr. Beck's report was accepted.

Mr. Ennis, national chairman of the Regional Chapter Committee, read a letter which came from Mrs. Dalrymple of Chicago, who told of chapter activities. Mr. Ennis then told about the new chapter in Paris, which already numbers 22 members under the chairmanship of Aston Knight, and which already has had two meetings. Mr. Ennis's report was accepted, and a proposal was approved to send the Paris Chapter a cablegram from this meeting welcoming it to membership in the A. A. P. L.

Arthur O. Townsend, chairman of the National Legal Committee, first told how he handled and packed the lost books of Dr. Fischer which were recovered by the fine detective work of the national secretary. The two most important findings made by Mr. Townsend during the year consisted of: (1) the legal aspects of the League's relation to the Lenz Sculpture Casting Process, and (2) the matter of inviolability of the artist's right in preservation and completion of his own work as exemplified in a controversy between an artist and the Art Commission of the City of New York over a mural painting. The meeting gratefully accepted Mr. Townsend's report.

The chairman of the Lecture Committee, Frank Hazell, reported the receipt of a new lecture on American sculpture by George Lober, and another from Mr. Ennis on stained glass, both of which are well illustrated with lantern slides and available for the use of chapters. Mention was made that Dr. Fischer's book, "The Permanent Palette," will be sold to members at a reduced rate upon application to Mr. Hazell.

The chairman read the report of the nominating committee which proposed as nominations all the present officers. A motion was made that the nominations be accepted as made, and the motion was seconded. The chairman asked for nominations from the floor and there were none. The chairman then asked how the vote should be taken, and it was the sense of the meeting that the vote be made by acclaim. The motion was then put to the vote and carried.

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"Amelia Earhart," by
Brenda Putnam.

A retrospective exhibition of the work of Brenda Putnam, sculptor, musician and daughter of the Librarian of Congress, is being held at the Grand Central Art Galleries until Feb. 25. One of the features of the exhibition is a bust portrait of Amelia Earhart, famous aviatrix, whose husband, George Palmer Putnam, is a cousin of the artist. This work is typical of the sculptor, especially in its treatment of the eyes, marked by a subtlety that enhances the illusion of vision.

Brenda Putnam studied music and art at the same time. This double interest has inspired her to do several busts of musicians, including Casals, the cellist, Harold Bauer, the pianist, and Bodansky, which are in the exhibition.

"A Forgotten School"

The current exhibition of "American Genre Painting—A Forgotten School," at the Newhouse Galleries, New York, covers roughly the period between 1750-1850. The show had its inspiration when the William Rockhill Gallery of Kansas City asked Frederic Frazier of the Newhouse Galleries to assemble a group of early American genre paintings. Mr. Frazier found so many that he felt that he had discovered "a forgotten school."

"Some of it is marked by quaintness that argues a relationship to folk art," said the *New York Times*, "but the artists who painted these pictures had much more mastery of technique than was at the command of the folk craftsmen. Several of the paintings have definite interest of composition and charm of execution. The serious appeal that some of them may have had at the time of execution has been converted by the years to the appeal of humor."

Self Portraits by Independents

The independent artists of St. Louis are holding a large self-portrait show at the Studio House, until March 1, giving local art lovers an opportunity of seeing them as they see themselves on a large scale.

Beauty at Capital

The American Institute of Architects has formed a central committee of representatives from eleven national civic and professional organizations to shape the development of Washington into the most beautiful of the world's capitals, according to an announcement of Horace W. Peaslee, chairman of the Committee on the National Capital. The committee will concern itself, among other reforms, with the production of Federal buildings by the outstanding designers of the country instead of by bureaucratic agencies—a problem deeply affecting architects, landscape architects, sculptors and painters.

The members propose that in the buildings of the capital the collaboration of the ablest architects, sculptors and mural painters be definitely assured under proper authorization and with adequate appropriation. The employment of landscape architects of outstanding reputation is urged in connection with the proper setting of public buildings, the design of parks and the development of street plantings. These measures, it is held, are necessary in order that, in design, execution and maintenance, "such work in the national capital may not only equal the highest type of similar work in other cities and in private practice, but may set standards for the country at large."

The basic principles governing the movement are stated as follows: "The national capital should express in its physical planning and development the highest ideals and accomplishments of American art; such ideals can be realized only with the collaboration of the ablest professional advisers in the various arts; the amenities and utilities should be given proper emphasis in full harmony with aesthetics; the pride of the American people in their Federal city warrants ample appropriations for its adequate development and maintenance."

Among the representatives of the eleven associations are: Frederic A. Whiting, president of the American Federation of Arts; Horace W. Peaslee, second vice-president of the American Institute of Architects; Earle S. Draper, board member of the American Society of Landscape Architects; Edgar I. Williams, fellow of the American Academy in Rome; Ezra Winters, member of the National Commission of Fine Arts and the Society of Mural Painters; Henry Hering, second vice-president of the National Sculpture Society.

Indianapolis Buys a Renoir

With the purchase from the James E. Roberts bequest of Renoir's "Jeune Fille au Chapeau," the John Herron Art Institute of Indianapolis has realized a long-felt desire to "add a representative painting by one of the French impressionists to the museum's collection." The canvas, painted in 1894, in the mid-career of the artist, is a portrait of a "robust, not too pretty child in white frock and leghorn hat." It was purchased from Renoir the year it was painted by the Durand-Ruel Galleries and since has passed through several collections in France and America.

Scotch Etcher at National Gallery

Margaret Manuel, Scottish-born American etcher, is having a one-man show in the Division of Graphic Arts, Washington, until Feb. 26. Miss Manuel's prints embrace a wide scene, taking in Scotland, the Cumberland Mountains of Tennessee, the Maine coast, Martha's Vineyard, Long Island and various Summer art colonies. A member of many associations, she studied under Ernest Haskell and at the New York School of Applied Design for Women.

A 1430 Statue



"The Falconer." French Polychromed
Wood Statue. About 1430.

The Smith College Museum of Art has added another important work to its fine permanent collection—a wooden polychrome statue of a falconer, dating from about 1430 and coming from a little church in the French Pyrenees. In every line it breathes the spirit of the South French Gothic. Civilian statues of the XVth century are exceedingly rare, much more so than the ecclesiastical, nurtured so fondly by an art-conscious Church. The reason for the existence of a civilian portrait in a church is vague; the subject might have been an important donor to the parish, or he might have been canonized as a local saint.

"Whatever its reason for existence," states the museum announcement, "the little figure somewhat under three feet in height, has amazing vigor. The strength in the simplicity of the carving of the face, the grace of the beckoning hand, the bold stylization of the cutting of the folds of the garment and the hood convince one that an artist of unusual ability fashioned it. The marked undercutting of the back combines with the widely pointing feet and graceful legs to impart an unusual living quality to the work."

Daytona Beach's Annual

"In execution, variety of subject, development of technique and increase of artistic mediums, Halifax artists have made tremendous advance," said Liliane Davidson, Daytona Beach critic, of the first annual showing of the Art League there.

The paintings, water colors and drawings, of which there were 142 in the show, portrayed the work of the local artists done within the last year. The subjects included a number of portraits, but still lifes and landscapes reflecting the beauty of Daytona Beach environs predominated. Beth Eastman, who organized the exhibition, showed a self-portrait in brown and gold tones, which Miss Davidson considered "very interesting." Many other exhibitors came in for especial praise, but Miss Davidson said it would be difficult for the public, in casting the popular vote, to select the best picture.



Little Cobbler's Shop

Childe Hassam

This is one of the particularly fine pictures in our present exhibition of "Intimate Paintings", continued until February 20th. In color interest, feeling and quality, it compares most favorably with "Chinese Merchants" in the Freer Gallery in Washington, D. C., and with other great examples of the earlier period of Hassam's work.

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